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A

DESCRIPTIVE LIST
OF
NOVELS AND TALES
DEALING WITH
LIFE IN FRANCE.

COMPILED BY
W : M. GRISWOLD, A. B.



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FRENCH NOVELS.

The object of this list is to direct readers, such as would enjoy the kind of books here described, to a number of novels, easily accessible, but which, in many cases, have been forgotten within a year or two after publication. That the existence of works of fiction is remembered so short a time is a pity, since, for every new book of merit, there are, in most libraries, a hundred as good or better, unknown to the majority of readers. It is hoped that the publication of this and similar lists will lessen, in some measure, the disposition to read an inferior NEW book when superior OLD books, equally fresh to most readers, are at hand. It may be observed that the compiler has tried to include only such works as are well-written, interesting, and are free from sensationalism, sentimentality, and pretense. But in a few cases, books have been noticed on account of the reputation of their authors, or their great popularity, rather than their merit.

The selected "notices" are generally abridged.

This list will be followed by others describing GERMAN, ECCENTRIC, and FANCIFUL novels and tales.

ABBÉ CONSTANTIN, by L. HALLEVY, = No. 401.

ABBÉ'S TEMPTATION (THE). [Faute de l' Abbé Mouret.] by ÉMILE ZOLA: *Peterson, 1879.*] "The Abbé is pastor of a village church. He falls ill. The means resorted to for his cure bring him into the companionship of a wildly fascinating young girl, under circumstances which favor the growth of an absorbing passion between the two. The priest loses not only his heart but his head. The pair, exalted into an unnatural state, are left to themselves, like another Adam and Eve in Paradise. The conflicts which the soul may undergo have seldom been depicted with greater intensity and exuberance—some would say extravagance—of imagination than in the scenes in the

lonely glades of Paradon. But the awakening comes. He returns to his altar, under the retribution of remorse; she makes expiation by death. Through the whole romance runs the deep undertone of the most fervent type of roman-catholic faith and piety; and around the ill-fated lovers pass and repass the forms of a few ecclesiastics and villagers, who variously contribute to the lighter or graver elements in the tragedy. The power in this original and striking tale is not to be denied, but it is far from being of a wholesome kind." [Boston "Literary World." 1943]

—, SAME ("The Abbé Mouret's Transgression"), London, 1880.

ADÈLE, by J. KAVANAGH. = No. 403.

ABBE TIGRANE (The) [by FERDINAND FABRE N.Y., *Ford*, 1875]
 "There is something positively startling in the cleverness and novelty of this book. Comparing it with other stories of ecclesiastical life, from *Le Maudit* [No. 2297] to *Barchester Towers* [No. 1082] it resembles none except perhaps one or two of Droz' sketches, which are faint and slight beside it. There is no sketchiness in the 'Abbé Tigrane': it is a full and finished picture in a masterly manner. It would be difficult to say whether the outer or the inner life, the words or the deeds of the personages, are most strikingly and truthfully portrayed. The scene is laid in a little town hidden among the hills, of which any one who has been in the south of France has seen the like, with narrow, crooked streets, a small but executable torrent spanned by a stone bridge, and a grand cathedral—an old quarter of respectability and religious houses, a new quarter of factories and poverty. The lay element plays but a subordinate part, tho as ably handled as the rest. The magnates of the town are ecclesiastics, and they are many masters, owing to the afflux of religious orders and dignitaries to this favored spot. Of course the bishop is highest in position, but the Abbé Capdepont, vicar-general, etc., nicknamed the Abbé Tigrane, almost counterbalances him by personal weight." [Lippincott's Magazine.]

1942 s

AFTER-DINNER STORIES, by BALZAC, N.Y., 1889] contains *The Red Inn*, *Mme Firmiani*, *The Grande Bretèche*, *Mme de Beauséant*. 1944

ALAIN FAMILY (The). [by ALPHONSE KARR: († 1890) London, *Cook & Co.*, 1853.] "Mr. Karr seems to know and to love the district where he has laid the scene of the story. The christening of a new boat, with which the novel opens,—the simple orisons and fearful suspense of those left at home when their loved ones are out at sea in stormy weather,—with numberless like scenes and traits, endear the tale to us, and give it a close hold on the heart.—There is character in Pulchérie's experiences of parisian seminary life: there is humor in the miserable attempts of the Malins to act the patronizing grandeur of country aristocrats, the humor shading naturally into pathos when the 'seigneur' becomes impoverished." [Athenæum. 1945]

ALBERT SAVARUS, by BALZAC, in *Comédie Humaine*. 1946

ALCHEMYST (The), by BALZAC = No. 583.

ALIETTE ["La Morte"] by OCTAVE FEUILLET: *Warne*, 1886. 1947

ALKAHEST, by BALZAC, = No. 583.

ALL FOR GREED. [by [M. PAULINE] ROSE (STEWART) BLAZE, called "baroness" and "de Bury":* *Littell*, 1868.] "Those only who have lived for a long period in France, and have become familiar with life in the provinces, can appreciate the faithful description which the author gives of the habits and customs, the ignorance and prejudice, and the marked peculiarities

* "Why? Blaze is Blaze,—son of Blaze the musician."—*P. Charles* in *Athenæum*, 28 Dec. 1872.

of persons moving in very nario circles and dwelling in districts remote from the capital. There is, of course, a noble vicomte, proud of his ancestry, an unsullied representative of his "order", and "true to his name" through all the vicissitudes of fortune, living in the ancestral château in a condition of discomfort to which no well-to-do tradesman would submit... The only expedient for enlivening the dulness of daily life among these quiet people seems to consist of a murder, and as one is sure to occur when the community arrives at the last stage of stagnation, its introduction is not only appropriate but looked for; and this incident, with its consequences, its mystery, the trial of those who are wrongfully accused, the devotion of the young girl who saves her lover at the risk of her reputation, and the final discovery of the culprit, form the ground work of this very interesting narrative." [Round Table. 1948]

ALMOST A DUCHESS, by OLGA (GRANT) DE LONGUEUIL, = Nos. 407 & 586. 1949

AMERICAN (The) [Paris] = No. 410.

ANDRÉ, by "G: SAND" (Paris, 1835) London, *Churton*, 1847. 1950

ANDRÉ CORNÉLIS, by PAUL BOURGET: *S. Blackett*, 1889. 1951

ANDREW THE SAVOYARD, [by [C:] PAUL DE KOCK: (†, 1871) London, *Simms*, 1847.] "Humor is not the only characteristic of de Kock; he has another virtue,—the truth of his pictures of life and society. In the representations of humorous scenes he may be charged with exaggeration, but when he comes to the quiet development of character, by means of social and familiar scenes taken from common life, he is to be equaled by only one

writer of our country. The resemblance between the novels of Paul de Kock and those of JANE AUSTEN is as strong as can exist between the productions of a Parisian author and those of an English lady. The humorous scenes of the foreiner undoubtedly turn upon incidents, and ar supported with an extravagance, unknōn to our countrywoman; but when they cōme tō the nice distinctions of character, tō the play of domestic life, tō the detection of the small springs on which society hangs, and tō the accurate representation of nature, whether it be the nature of a bac-shop or of a drawingroom, of a village or of a city, they ar alike and unrivaled . . . Andrew the Savoyard is perhaps the most truly pleasing of all these romances; it is the least dramatic, and the least lively, but it is full of truth, and breathes an air of purity and innocence . . . Andrew and his brother,—mere children,—set off to seek their fortunes in Paris, and the novel is the history of their respectiv adventures, for their fortunes ar different." [Foreign Quarterly Review, 1830.] "Paul de Kock est consolant: jamais il ne présente l'humanité sous le point de vue qui attriste. Avec lui on rit et on espère." [Chateaubriand.

1952

—, SAME (abridged) in Johnstone's Magazine [Museum, Feb.-Mar., 1838.]

ANGÈLE'S FORTUNE [by ANDRE THEURIET: Peterson, 1880.] "A clerk in a lawyer's office in a provincial town of France has a pretty dauter, whō chafes under the restraint of her life and cherishes a secret ambition to go on the stage. One of the yunger clerks, René des Armoises, a lit-headed and selfish aspirant for poetic

fame, has become her ideal, and when he goes tō Paris tō seek his reputation her heart goes with him. Meanwhile, her father brings home as a lodger another clerk, Joseph Toussaint, a country youth whō is the Virtue of the little Morality. He is captivated by the girl, but overpowered with his modesty . . . The girl has already fallen in with René, and her lover, the moral Joseph, presently appears. The relations begun in Bay continue in the new scene. René receives Angèle's affection as a tribute tō his poetic sensibilities, and honest Joseph is the true friend whō does all the good deeds for which René gets credit. The attempt tō go on the stage is a failure, the promised fortune vanishes in smoke, and the selfish poet, after having gone as far as he cared tō in pleasure, offers tō make the gigantic sacrifice of poverty and discomfort in witness of his noble character. The girl abruptly leaves him and her other friends, in order tō giv him liberty, and finally comes bac in wretchedness tō Paris, at the opening of the siège. René has meanwhile made a prudent and uncomfortable marriage, and has taken himself out of the country for safety. Joseph is the noble volunteer, and after the war marries Angèle and adopts her child as his." [Atlantic.]—"The tale is full of the truest and deepest lessons, as indeed is everything which this writer givs us. His pictures, if they introduce wrong-doing and its fruits, always leave a final impression for virtue and truth." [Boston "Literary World."]

1953

ANNETTE; or The Lady of the Pearls. [by ALEX. DUMAS: N.Y., F: A. Brady, 1863.] "The plot is complicated, and the translation flo-

ing and spirited . . . No sense of rit or wrong ever seems to dawn upon the heroes or heroines of this school. The events gro entirely out of human incidents, passions, and interests—conscience has no part to play in the involved drama. After passing throu seas of naive intrigue and innocent vice, we ar quite astonished at the close to be landed upon a short Moisal." [Continental. 1954]

ANTOINETTE [by G: OHNET: *Lippincott*. 1889.] "is a translation of 'La Grande Marnière.' . . . In a general way we may say with entire fairness that Ohnet's writings ar not writings which it is worth anyone's while to concern himself about. He is forever concerned with mysteries of crime, expressed in a voice of sickly sentimentality, which to discriminating readers must be extremely disagreeable." [American. 1955]

ANTONIA. [by 'G: SAND.' i.e.; Amantine Lucile Aurore (Dupin) Dudevant: († 1876.) *Roberts*, 1870.] "None of G: Sand's novels ar more perfectly artistic and finished than this lōve idyl; which seems to exhale the fragrance of the rare exotic lily after which it is named. It is perfectly pure in tone and romantic, the style is masterly in its transparent simplicity, the characters ar true, beautiful and noble. The discussion of filosofical or social topics which characterize so many of her novels ar not to be found in this book, but, as a romance, it has a distinct beauty and perfection in which it stands unrivaled." [Galaxy. 1956]

APOSTATE (The), by ERNEST DAUDET: *Appleton*, 1889. 1957

ARCHIE LOVELL by "ANNIE EDWARDS." [Boulogne] = No. 412.

AROUND A SPRING [by [AN-

TOINE] GUSTAVE DROZ: *Holt*, 1870.] "deservs to be read. It givs with a keen, incisiv touch the characteristics of society in France. The story is slit so far as incident goes; but it is suggestiv. The idea which underlies it and which it illustrates, is the position in which the men of old families with a long line of ancestors at their bae, but whō hav possessions ar dissipated and whō hav nothing left but the expensiv habits which represent past magnificence, find themselvs before men whō hav risen from nothing, whō hav achieved all the power which the possession of money can giv, combined with the genius for organizing vast and lucrativ schemes of material impiōvement." [Athenaeum. 1958]

ARTIST'S HONOR (An), by OCTAVE FEUILLET: *Cassell*, 1891.

ASSOMMOIR (L') [by ÉMILE ZOLA: *Peterson*. 1879.] is "both poorer and less bad than we had supposed. It is neither so good as a literary product, nor is it so bad as a moral quantity. The story takes its name from a groggery, around which its incidents may be said to revolv; and when we get down to its "raw materials" they ar found to be drunkenness, illicit lōve, quarreling and brutality. At the same time, the handling is not needlessly coarse, tho we suspect the translator may hav deodorized the original to some extent. In the present form the work hardly shōs the exceptional realistic power which has been claimed for it, and can be read without great pain or disgust by anybody whō ~~may not~~ to know what it is. ~~cannot~~ call it agreeable reading, but its lessons for the vicious and abandoned ar not to be mistaken." [Boston "Literary World." 1957]

ATÉLIER DU LYS (The) [1789] = No. 596.

ATHEIST'S MASS (The), by BALZAC, in *Fame & Sorrow*.

— SAME ("The Freethinker") in *We are All*, by S: PHILLIPS, *Routledge*, 1854. 1961

ATTIC PHILOSOPHER (The). [by ÉMILE SOUVESTRE: [†, 1854.] *Appleton*, 1857.] "The happy man whō publishes his journal is a virtuous, benevolent hermit, whō prefers exemption from care, excitement and responsibility—a life of modest fortunes and little kindnesses—to a strife in the more bustling arena of enterprise whēre the vicissitudes ar more exhausting, and the prizes more brilliant. He scarcely ever goes intō the streets without dōing or planning sōme little philanthropic surprise or witnessing sōme good action. Pressed to exchange his clerkship, with its humble salary, for a position of greater risk and promis he declines; apostrophizing Poverty as his gardian-angel, —his music as his incentiv and his reward. Struck down with a fever,—on recovering, he finds that he has been tended more affectionately and sedulously by the humble persons whōm he has befriended than by the rich among his kinsfolk. Sōme of the incidents of the year embraced within the compass of his journal ar gracefully touched:—let us instance the pleasure-party to Sèvres of the twō old maids." [Athenaeum. 1962]

AULNAY TOWER [1870-71] = No. 597.

BAGPIPERS (THE). [“Les Maitres Sonneurs”] [by “G: SAND,” i.e., Amantine Lucile Aurore (Dupin) Dudevant: *Roberts*, 1890.] "The charm of this crisp woodland romance lies largely in the harmony of its soft

gray colors, its simple passions, the poetry of its upland scenery, and the sweetness of the author's style . . . Its theme is deliciously rural, full of the tinkle of silvery brooks, the twitter of birds, the chatter of Bourbonnais peasants, the music of ‘musettes,’ the sights and smells of pastoral romance . . . In “G: Sand” the country is the country: genuin, unmistakable, in sight, smell, sound; her country folk ar the ancient peasantry. Thēre is no artificiality or sofistication about her tales of the provinces: they ar as locally distinct in their large horizons, their murmuring woods, their mity waters as Auvergne, Berry, Bourbonnais can be from the asphalt of the boulevards or the emasculated landscape of the Bois. In the ‘The Bagpipers’ thēre is all the ineffaceable charm of great landscape-painting set with simple human passions which play and counter-play, contend and sport with each other in a fashion altōgether human. . . . The characters tel the story among them in a truly fascinating way. It is of provincial laboreis whō lōve the bagpipers and their old-fashioned music, the ways and wanderings of muleteers, the lōves and hates of simple people whō til the soil and hav their rivalries: about all of which flo the coronation-robés of G: Sand's noble style in a way which lifts these rustic existences to a plane with works of the hīest artistic excellence, and makes one read to the last line of the charming work." [Critic. 1963]

BALL AT SCEAUX (The), by BALZAC, in *The Cat*; also in *The Vendetta*; also (“Emily”) in *Chambers' Pocket Miscellany*, vol. X. 1964

BALTHAZAR, by BALZAC. = No. 583.

BARBER OF PARIS (The), by DE

BABOLAIN [by GUSTAVE DROZ: Holt, 1873.] "is a tragic little romanç which draws the reader along with it by every line in every page . . . Scientific and stupid, Professor Babolain enters the world of Paris armed with his innocence, his uncle's legacy, his deep learning and his utter ignorance. A couple of adventures, mōther and dauter, swoop down upon him as lawful pray, and he is quicly a doting husband and a terrified sōn-in-law . . . His wife never melts, except when he givs her diamonds, and, after finding a leisure moment tō giv birth tō a baby, rashes off tō Italy with Count Vaugirau, folloed promptly by a certain Timoleon. Thus Timoleon, whō loves her unsuccesfully is the beneficiary of poor Babolain, borroing his mōney at the same time that he tries tō borro his wife, and returning with outrageous reproaches tō the hero impoverished and desolate . . . As the abused victim, starving and ragged, treads the road of sacrifice tō death, our sympathy is checked by the consciousness of his unmitigated and needless pliancy, until we withhold the tribute of sorro due tō a Lear or a Père Goriot [No. 2206.] The novel however, the sketched out extravagantly between hyperbole and parable, fairly scintillates with brilliancies and good things: we could hardly indicate another imported novel of the length containing so much . . . The translator reveals his quality by calling pantaloons 'pants'." [Lippincott's Magazine. 1962 p

BARBER OF PARIS (The). [by [C:] PAUL DE KOCK (†1871): Phil'a, *Carey*, 1839.] “De Kock occasionally receives a good share of abuse from various English critics of the newly-raised school of élégance and aristocracy—who delight to see mankind in embroidered coats and satin smalls, and vote every man a ‘mauvais sujet’ who does not figure in silk stockings. A novel, to be good in their estimation, must be devoted to the sayings and doings of the fashionable world—a close portrayal of human nature is of small avail, unless the characteristics of his life form the text—in other words, the sterling value of the metal is not of so much importance as the fashion of the make . . . Paul de Kock is a painter of life as it is—his pages teem with excellence, but his readers require the possession of a certain worldly experience before they can perceive the full value of the scenes presented to their notice. Notwithstanding the volatility of the class of people from which he selects his subjects, there is less of ‘outrance’ or caricature in his delineations than in the pages of Marryat, altho, in other points, there is much similarity between the two. De Kock’s works will exist when many of the popular writers of the day are forgotten. “The Barber of Paris” is the most powerful in its effects of all the author’s works. Lively narrative, startling but natural incident, and great diversity of well-sustained character, combine to make it the most agreeable reprint of the season.” [Phil'a ‘Gentleman’s Mag.’ 1964 p

- KOCK. London. 1839. ~~No.~~ No. 1952
BEATRICE, by JULIA KAVANAGH,
[Provence] = No. 419.
BELLAH [Vendee, 1793] = No.
606.
BELLS (THE) [Le Juif Polonais],
by ERCKMANN-CHATRIAN: *Tinsley*,
1872. **1968**
—, SAME, "The Polish Jew."
BERTHA'S BABY = *Papa, Mu-
ma & Baby.* **1967**
BESSIE. [by JULIA KAVANAGH:
Hurst, 1872.] "Of Bessie herself, it is
superfluous to say that she is naïve and
charming, conscientious, affectionate
and unselfish. She is a born hero-
worshiper; in spite of coldness and
discouragement, and all the mysteri-
ous circumstances which surround the
life of Elizabeth de Lusignan, Bessie
remains stanch in her belief in the
integrity and virtue of her friend;
while her love-story, the story of
a real passion, which grows upon her
unconsciously, until gratitude and
early associations convince her reason
that she is attached to her morose and
exacting cousin, is one of the best bits
of autobiography Miss Kavanagh has
produced. How far such minute
analysis of maiden meditation is de-
sirable, how far it will be possible for
Bessie's young-lady admirers ever to be
Bessies themselves, is another ques-
tion. Of the minor personages, the
women are the best. Miss Russell,
infirm in body, and positiv and petu-
lant in mind.—smooth-spoken, treach-
erous Miss Dunn.—Mademoiselle, a
tender type of old-maidenhood,—all
touched with a skilful hand . . .
Life at Fontainebleau is well de-
scribed." [Athenæum. **1968**
BIGARREAU, by ANDRE THEU-
RIET. in *Modern Age*, June-July, 1884.
BLACK PEARL (THE), by V.
- SARDOU, in *Lippincott's Mag.*, Sept.,
1872. **1970**
BONNE MARIE [by "HENRI
GRIEVILLE": i. e., Alice M. Céleste
(Fleury) Durand. *Peterson*, 1878.]
"is a very attractiv and original story.
folloing an unusual line but fresh and
coherent." [Nation. **1971**
BOURBON LILIES [Paris] =
No. 424.
BRETON JOINER (A), by É. SOU-
VESTRE, in *Museum*, 1836. **1972**
—, SAME ("A Peasant Prometheus"), in *Living Age*, 13 Jan.. 1877.
BRETON MAIDEN (A), [1793] =
No. 616.
BRIDE PICOTÉE (A). [by MA.
ROBERTS: *Bemrose*, 1882.] "This is
a charming little story, the point of
which consists in the self-denial of a
little worker in lace, whō, tho she has
re-discovered for herself the particular
stitch which constitutes the secret of
the lace Point d'Argentan, yet con-
ceals her discovery, in order not to
disappoint the one remaining lace-
maker whō has inherited the secret
and whō, after a long struggle, has
made up her mind to reveal it to the
crippled girl with such a genius for
lace-making. This is a kind of self-
denial which is probably even rarer in
the world than martyrdom itself, and
very delicately has the accomplished
authoress of *Mademoiselle Mori* [No.
812] worked out the character and the
story of La Brisarde, and of Lise, the
heroin of this delitful tale. We hav
not read for many years a tale of
greater beauty and simplicity."
[Spectator. **1973**
BRIGADIER FREDERIC [1870-
71] = No. 619.
BRITTANY & LA VENDÉE, [by
ÉMILE SOUVESTRE: Ed., *Constable*,
1855; N.-Y.. *Dis*, *Edwards & Co.*,

BATTLE OF LOVE (The). [“La Lutte”), by ALPHONSE DAUDET: Chicago, *Donohue*, 1892.] “The ‘Struggle for Existence,’ is the sequel to ‘The Immortal’ [No. 2073]. At the end of the book Paul Astier, the ambitious young architect, has succeeded in marrying the rich Duchess Padovani. She is a great lady, much older than he; and she loves him, while he looks upon her only as an instrument of his ambition. He enters the political arena,—becomes a deputy and under-secretary. He is a strong man, but this strong man is a poor financier; in two years he has succeeded in spending 12,000,000 fr. The duchess is ruined, she is obliged to sell her historic château;—this would be nothing if Paul loved her, but she has found him out; she knows him, tho she still loves him: she knows that he has two intrigues, that he has seduced the daughter of one of his dependents, called Vaillant: that he wishes to be divorced and to marry a rich jewess. She refuses to be divorced; she will not give him his liberty, and go through the farce which might procure him a separation . . . Finally, however, she consents to be divorced. He is free. Of course the day of retribution will come. At the moment when Astier, now free, is going round the gardens of the château with his Jewish bride, old Vaillant arrives, as the auction is going to take place. He has his daughter to avenge; in a few moments the happy Astier will be again the possessor of Mousseaux, as his bride will bid for it; Vaillant meets him, and says to him quietly: “The strongest must kill the weakest,” and he kills him with a revolver shot.” [A: Lauzelin Nation. 1964 t

1857, 301 pp.] contains, besides the Breton tales of the original, *The Burgher of the Loire* (from "Sous les Filets") and *The Lazaretto-Keeper* from "En Quarantaine." The tales translated from original ed. ar: *The Kourigan*, *The White Boat*, *The Treasure Seeker*, *The Groach and the Kakous*, *The Chouans*, *The Virgin's God-child*.

1974

BROTHER GABRIEL = No. 1121.

BROTHERS RANTZAU (The). [Les Deux Frères) by ÉMILE ERCKMANN & P: ALEX. CHATRIAN (†. 1890) *Low*, 1873.] "The scene is the village of Chaumes, in the Vogesen, and the story is told by the old schoolmaster. The 'two brothers' hav quarreled over their inheritance, and bring—the ſone his ſon, and the other his dauter, to hate each other fiercely. The children fall in love, and the book ends with the birth of a child who wil reunite the divided properties of his grandfathers. The story is ſlit almost to a fault, but as a study of village life nothing could be more full of interest to readers of a hi tone of mind. Those who like sensation, and even those who require plot or passion, must turn elsewhere." [Athénæum.] "The story of this terrible passion, this 'idée fixe' common to two beings perverted by the love of 'propety' in every shape, is sometimes deeply tragical, sometimes perversely ludicrous, always told with the simple directness which givs to the Erckmann-Chatrian creations their irresistible 'vraisemblance'. Along-side of it runs the simple story of the schoolmaster's life, with an admirably conveyed unconscious contrast in its contented poverty, its intellectual industry, its tranquil, homely affections and joys. The timid, time-serving,

cautious wife, who is perpetually driving Florence to risky outspokenness by her warnings against his siding with either Jean or Jacques, is a charming comic element in the drama." [Spectator. 1975]

BUREAUCRACY. [Les Empliyés] by HONORE "DE" * BALZAC: *Roberts*. 1889.] "Monsieur Rabourdin, head of a bureau, and next in succession to the position of chief of division, is a statesman [We should say business-man—G.] rather than a politician, and conceives a comprehensive scheme for reform. Rabourdin's scheme called for a large reduction in the number of officials, with a corresponding doubling and trebling of salaries. To commend this to his minister he makes a list of all the clerks in his division, and annotates it as a guide when the time for dismissals comes. The list is seen, and a stolen copy made by an underling, a cause of disaster to Rabourdin. The chief of the division is ill with a mortal illness, and the story of the book is made of the successful efforts of the incapables to get one of their number appointed over Rabourdin's head. In this they are almost foiled by the counter stratagems of Rabourdin's wife, who, faithful to him and his interests, and a noble character, is yet enuf of a frenchwoman to make the most of her personal attractions to aid his cause. The scene being Paris, and the story a tale of intrigue, all readers of Balzac wil expect to find a disheartening picture of life, and a gloomy end-

*"It was not till he became famous that he began to use the aristocratic prefix; in his earlier years he was plain M. Balzac. I believe it is more than suspected that the pedigree represented by this de was as fabulous (and quite as ingenious) as any that he invented for his heroes."—H. James

ing." [Overland.

BUT YET A WOMAN. [by ARTHUR SHERBURNE HARDY: *Houghton*, 1883.] "Not so with the gracious creatures to either of whom the title of 'But yet a Woman' must be applied—Renée, the delicate maiden, with all the fearless ease of innocence; Stephanie, the woman of the world, of a strange confidence and naturalness, blended with a dignity which was almost imperious.' The other characters are not unfamiliar, the elderly Frenchmen, with their natively game of piquet, the priest, the polished journalist, the young doctor; but it is only in the choicest and finest French work—the best of *Cherbuliez*, for instance—that they are presented with anything like the delicacy to be found here. The story is strong and original without. The reader will find all his conjectures as to plot,—not disappointed, but contradicted and surpassed. There is no smiling Kirké to deplore, but a woman, noble, tho sorely tempted, who could strike the death-blow to her happiness rather than win it at the price of shame and treachery. The Spanish episode, the hapless fate of Felisa, is a model of its kind, telling a tale of guilty passion not for the sake of excitement, but for the Nemesis. It were a pity to forestall the story, but without doing so it is not easy to give it the praise it deserves. The style is exquisit in its limpid clearness; and, while we admire the beauty of description and the power of characterization which gives us living human beings, not critical analyses, we are inclined to put foremost the conversations. To make people talk as they do in the *salon* of M. Michel is a rare success." [Nation.]—"It is long since we have seen

1976

the finer qualities of womanhood so generously and so subtly displayed as in these figures. The minor characters also are delicately touched, especially Father le Blanc, and the flavor of the story given by the reflection and comment is always fine and gracious. It is a positive pleasure to take up a book so penetrated as this is by pure and noble thought, and marked by so high a respect of the author for his work." [Atlantic. 1977]

CADET DE COLOBRIÈRES (The) [by HENRIETTE ETIENNETTE FANNY (ARNAUD) REYBAUD: Phil'a, *Carey & Hart*, 1847.] "is a very sprightly and interesting tale, in which the difficulties of the old 'noblesse' are very humorously contrasted with their indomitable pride. One is reminded, in the struggles of their decayed fortunes, of the domestic diplomacy of the Vicar of Wakefield." [Democratic Rev. 1978]

CAMILLE = LADY OF THE CAMELIAS.

CAMILLE [by VALERIE (BOISSIER) DE GASPARIN: Edinburgh, *Edmonston*, 1867.] "is a regular story with a lover, a heroin and a charming soldier brother, who belongs to the army of Africa, and who is as dashing and impetuous as if he came out of one of the Dumas' novels, but good and gentle and affectionate as the heart of any maid or mother could desire. The lover is fascinating, full of genius, and already a distinguished man, with one of the grandest of human natures; but he declines to believe in revealed religion. Camille is a Christian, and though she loves him as passionately as even he can desire, she refuses to become his wife, and allows him to go alone: and though her heart is nearly broken, she holds fast to what she feels to be her first

duty. The struggle is extremely well drawn. The temptation, the sorrowful victory over herself which leaves her nearly dead, is told with human sympathy and genuine feeling. There is truth to human nature throughout, especially in the reaction after all is over and it is too late. But Camille does not end miserably; she goes through her trial bravely, but not too bravely; she is charming throughout." [Athenaeum.]

—, SAME, in *Hours at Home*, mar. 1868, seq. 1979

CANON'S DAUGHTER (The), by E. ABOUT, in *Canadian Monthly*, apr. 1872; also in *Ladies' Repository*, Nov.-Dec., 1873. STRASSBURG. 1980

CAPTAIN FRACASSE, by GAUTIER, [1498-1515] = No. 624.

CARLINO [Riviera] = No. 428.

CASTLE IN THE WILDERNESS (Le Château des Désertes, Paris, 1847) by "G: SAND," in *Dwight's Journal*, 1857. 1981

—, SAME ("The Castle of Pic-tordu") Edinburgh, Gremmell, 1884.

CAT AND BATTLEDORE (THE). ["Maison du chat qui pelote"] by HONORE "DE" BALZAC: *Low*, 1879.] "The tales are all of good quality, but they are scarcely of Balzac's best, nor are they of his most characteristic brand . . . Only perhaps, in *A Double Family* is something like a glimpse of the Balzacian cosmos, with its singular physical and moral conditions, vouchsafed . . . *The Ball at Sceaux*, with the pleasant little story of *The Purse* and the more characteristic one of *Madame Firmiani*, is probably most suited to a purely English taste." [Athenaeum.] 1982

CATHERINE, by SANDEAU, = No. 631.

CATHERINE'S COQUETRIES, a

tale of country life, by CAMILLE DE-BANS, *Worthington*, 1890, 174 pp. 1983

CENTULLE: a Tale of Pau [by DENYS SHAYNE LAWLER: *Longman*, 1874.] "This is a pleasant, refined, and ingenious book. It personally conducts the reader through the Pyrenees and the Basque provinces, in company with an imaginary pair of friends, who meet interesting people and undergo curious adventures. The story comes to a melancholy ending, except in the case of one pair of happy lovers, who at all they should be; but as the general award is in strict accordance with morality and political justice, we must not complain. The idea of interweaving this charming volume of description with a story was a happy one; the writer has opportunities for legitimate indulgence in enthusiasm, which would have been out of place in the merely grave and more conventional book of travel. In the latter capacity it is valuable and minute. One closes it feeling that one knows the country, with all its present faculties and attractions, and all its past historic reminiscences and personages." [Spectator.] 1984

CÉSAR BIROTTEAU, see HISTORY, ETC.

CÉSETTE [by ÉMILE POUVILLON, *Putnam*, 1882.] "is a story which comes from a clear artistic impulse, apparently as spontaneous as nature, and as simple in its methods; not a line seems forced, and not a color exaggerated. It is a picture of peasant life, homely and realistic in its details, yet suffused with idyllic grace and charm. . . . Each page suggests a Millet-like picture,—peasants setting forth to their morning toil, the soing, the threshing, the winnowing, the shepherdess returning with her flock;

yet there are few words wasted on mere description. Césette's artless love, and Jordi's more complex emotions, being called one way by his passion for the little shepherdess and the other by the promise of decisiv advantage from Rouzil's money, makes a pleasant little comedy, which ends in the rit way... The book is a very dainty translation of a charming and finished little work, which we hope may be read and appreciated." [Lippincott's].

1985

CHATEAU LESCURE [Vendee, 1793.] = No. 635.

CHOISY [Paris], = No. 429.

CHOUANS (THE), by BALZAC. [Bretagne, 1798-9.] N.-Y., Street, 1891: Chicago, Rand (423 pp.), Laird & Lee, 1891.

1986

CHRIS [Riviera] = No. 430.

CINQ-MARS, by A. DE VIGNY [1640-2] London, Bogue, also Routledge.

1987

CLARA MILITCH, by TURGENIEF. [Paris, 1865-70] = No. 446.

CLAUDE BLOUET [Les Souffrances de C.-B., in "Nouvelles Intimes", Paris, 1870.] by ANDRE THEURIET, in *Old & New*, Feb., 1870.

1988

CLÉMENCEAU CASE (THE) by ALEX. DUMAS: Chicago, Laird, 1891.

1989

CLORINDA ("Son Excellence Eugène Rougon") by ÉMILE ZOLA: Peterson, 1880.] "is outwardly decent. The author is still wading in the gutter but it is a gutter which runs around a palace, and the sewage of a court is, to say the least, scented. Clorinda is the gilt (not golden) ornament of the court of Napoléon III; and Eugène Rougon [Rouher], who divides the interest of the story with her, has become a minister, and rises or falls according to the whim of his

master. The highest circles during the flush days of the empire are constantly before the reader, and some personages already notorious—the duke of Morny, for example—move amidst them in thin disguise. Clorinda is a lobbyist among courtiers; who pays costly prices for political favors for her friends, and, finally, to cap the climax of her career, she returns one day from Fontainebleau wearing the glistening badge of an imperial alliance. The veil thrown around her character and course is as thin as the gauze with which alone she sometimes protects her person in the presence of her guests; but we will say this for Zola, that in this book he has managed to be as little offensive as it would be possible to be in dealing with such a subject. The book shows the corruption, political and social, of the Napoleonic régime with a masterly hand. The descriptions of the baptism of the Prince Imperial, of the fêtes at Compiegne, and of the charitable "sale" at the Tuilleries, show a wonderful combination of simplicity and power." [Boston "Literary World,"]—"The book contains some of Zola's best work; the study of each incident is exhaustiv, and at times subtle enough to show a different face to, and awaken a different judgment in, different minds—an effect justly to be called artistic, and thoroughly antagonistic to his most impressiv 'naturalism'." [Nation, 1990]

CLOUD & SUNSHINE by G: OHNET, *Vizetelly*, 1887, ~~no~~ No. 1955.

COLOMBA. [Corsica] = No. 648

COL CHABERT, by BALZAC, ~~no~~ *Fame and Sorrow*.

—, SAME ("The Countess with Two Husbands") in *New Mirror*, 27 July to 9 Sept., 1837.

1991

CLEMENCEAU CASE (The) [by ALXANDRE DUMAS: Paris, 1866; Phila., Crawford, 1892.] "is an imaginary *cause célèbre*. The hero of the novel, or to speak in strict keeping with the form of the work, the defendant in this "extraordinary case" is the illegitimate son of a poor young needlewoman, who, after having committed the one great fault leads a respectable and industrious life. She sends Pierre, when he is 10 years old, to a first-rate boarding school; but before doing so, she reveals to him the melancholy secret of his birth, telling him that, in consequence of this degradation, he will be exposed to humiliating vexations and insults. The foreshadowed sufferings of Pierre are only too soon and painfully realized . . . Clémenceau becomes a successful sculptor, gaining fame and fortune at a much earlier period than usually falls to the lot of artists; he enjoys also universal esteem on account of his high qualities, among which the preservation of his moral purity, in spite of the manifold temptations by which artists are surrounded, is emphatically commemorated. His happiness seems to have reached its culminating point when he makes the acquaintance of a young countess of dazzling beauty . . . Clémenceau's passionate love is returned by Iza; but her mother scorns the idea of throwing away her beautiful daughter on an artist, however celebrated and wealthy. She has in view a Russian prince. The princely marriage however, fails, and Iza throws herself in Clémenceau's arms 'sans gêne et sans façon.' The "énigme éternelle" makes

him a declaration of love in so "emancipated" a manner that it is to deter him from a matrimonial alliance with her. Besides, he has also received several anonymous hints reflecting severely on her character; but he sees only the incarnation of beauty before him, and can not free himself from the fatal infatuation . . . Clémenceau's happiness is beyond description, but, alas! the honeymoon is not over ere the infatuated lover detects some ugly traits in his wife's character, and after some time, he is plunged into the deepest misery by the discovery not of one lover, but of a whole nest of lovers favored by the daughter of the Polish adventurer. His mother dies of grief at seeing the disgrace of her son's wife, and Clémenceau, repudiating the idea of killing his bride, repairs to Italy to solace his broken spirit by an assiduous devotion to art. But life has no longer any charms for him, and even art cannot heal his smarting wounds. He might have lingered on and consumed his life in quiet grief, but, hearing that he is an object of pity and derision to his friends, he starts in a fit of rage for Paris. He finds his wife leading a life of royal luxury, a fact not to be wondered at, she being the 'femme entretenue' of a prince. Once more he is overpowered by her fatal beauty, and by his own still more fatal sensuous feelings. He sees her in her boudoir amidst the mute witnesses of her shame, and "condones" her guilt. Once more he asks her—"M'aimes-tu?" Half-asleep, she answers, "Oui," and he quietly plunges a knife into her heart." [Albion.]

COLONEL'S DAUGHTER (The). [Renée Mauperin, Paris, 1864.] by E. & J. DE GONCOURT; London, 1883 [It purports to be by "W. S. Hayward."]. **1992**

COMÉDIE HUMAINE (The) [by HONORÉ "DE" BALZAC: (†. 1850.) *Chatto*, 1879.] "consists of an introduction and 3 of the author's shorter tales,—'La Bourse,' 'Gaudissart II,' and 'Albert Savarus'. 'The first is much better done than was the version contained in No. 1982.' [Athe. 1993]

COMPANION OF THE TOUR OF FRANCE (The). [by "G: SAND," i. e., Amantine Lucile Aurore (Dupin) Dudevant (†. 1876): [Paris, 1840] London, *Churton*, 1848.] "A 'Companion' is a member of a trades' union; the 'Tour of France,' refers to the wandering of artizans from town to town, after the custom described in *Wilhelm Meister's Apprenticeship* [No. 1017.] The hero is the son of a carpenter, and the design of the author appears to have been to paint the ideal of a man of the people, aiming at higher objects than wealth or station, and devoting himself to the solution of the social problems most intimately connected with the welfare of his class." [Westminster Review.

—. SAME ("The Journeyman Joiner"), N.-Y., *Graham*, 1847. **1994**

CONFESSOR (THE), ~~1850~~ **UNDER THE BAN.** **1995**

CONQUEST OF PLASSANS (The). [by ÉMILE ZOLA: *Peterson*, 1879.] "Here we have a stern, self-controlling priest, indomitably resisting the seductive worship of an infatuated woman. He comes off conqueror, and she, baffled and defeated, perishes. This is the true 'conquest of Plassans.' The author's motif is executed with firmness, directness.

and clearness. But the whole atmosphere of the piece is somber and forbidding; there is nothing pleasant in its situations; the dénouement is direfully tragic and we cannot think that the specific utility of the book is an offset to its general unwholesomeness." [Boston "Lit. World." 1996]

CONSCRIPT [The], by A. [D.] DUMAS: New-York, 1855. **1997**

—. SAME by ERCKMANN-CHATRIAN [Alsace, 1812-14] = No. 649.

CONSUELO, = No. 650.

COQUETTE'S LOVE (A). [Nôtre Coeur] by G. DE MAUPASSANT, N.-Y., *Belford*, 1890. **1998**

—. SAME ("Notre Coeur") Chicago, *Laird*, 1890, 307 pp.

CORINNE, by A. L. G. (NECKER), baroness STAEL-HOLSTEIN, *Carey*, '36; *Warne*, '84, ~~200~~ No. 2004.

COSETTE. [by K. S. MACQUOID: *Ward & Downey*, 1890.] "Cosette chooses one love for herself whilst her friends choose another for her; and there are the usual complications, which are told with good taste and feeling. The story has very little incident, but much play of character, so that the men and women who act their parts in the comedy appear almost real. The experiences of Cosette are decidedly touching, and her fate is well contrived to support a French rather than an English view of the theory and practice of courtship." [Athenæum. **2001**

COUNT DE PERBUCK (The), by F: SOULIE, London, *Newby*, 1859. **2002**

COUNT KOSTIA, = No. 653.

COUNT OF MONTE-CRISTO = No. 654.

COUNT XAVIER. [by "HENRY GREVILLE". i. e., Alice M. Céleste (Fleury) Durand: *Ticknor*, 1887.]

CONFessions OF A CHILD OF THE CENTURY (The) [by ALFRED DE MUSET (1810-37). Chicago, *Sergel*, 1893] "Men ar always läfing at what thêy call "women's men," as portrayed in the feminin novel; but "men's men" as often astound women, until thêy ar ready tõ go tõ thêir male relativs and ask: "Ar you really like this? Did you ever dõ such things as that? Dõ you suppose my husband and my söns ar at all like the men in this book? Such a character is "Octave" in these 'Confessions.' This very hysterical young person of 19, whõ has run the gamut of all the viçe acçesible tõ him in Paris, is the victim of a moral malady which renders him unable tõ believe in either singèrity, generosity, or virtue. His passions of doubt, remorse and ôther emotions tear him tõ tatters, and he is forever being consumed by grief or convulsed with tears. Now and then, he opens his hært tõ joy and tranquil happiness: ône of the most notable of these occasions being when he was about tõ stab a most admirable young woman in her sleep, [compare No. 1989] but was prevented by the sight of a little blæc cross upon her hært. After having believed this, he is at ônce 'converted,' and, tõ use with respect an old phrase, he "enjoys religion." He is in fact, so changed that he at ônce passes the young woman, whõ has out of pure philanthropy ruined herself— hoping tõ regenerate him — tõ the man whõm she really lõves, and whõ, tho poor and named Smith, is bily respectable. As the book is written by Alfred de Musset, it goes without saying that thêre ar sôme fine things

in it: the opening chapters, which describe the moral condition of the people after a war of invasion and defeat, being especially remarkable." [L.. Stockton, 1893.] "It is tõ Alfred de Musset that many of G : Sand's exquisit 'Lettres d'un Voyageur' ar addressed. She ôften repeats in them how truly she had lõved him, even at the very moment when she betrayed him... 'The Confessions' wer written while he was writhing under the anguish caused by his mistress' faithlessness, and the whole tenor of its contents is therefore strongly imbued with the violence of personal feeling. Altho these celebrated 'Confessions' assume the form of a novel, they ar evidently, a narrativ of the author's life. The treachery of a heroin is the pivot upon which revolv all the events of the story. She is shõn tõ the reader in every form which the mund of the writer, mad with passion, could depict: now, under the appearance of the light, hærtless woman of the world — now, with all the tranquil homish charm of virtue—and then, again, under the bright dazzling cõlors of the courtezan. No details, however cynical, ar omitted. The author seems tõ hav traçed his thôts as thêy presented themselvs in rapid succession tõ his mind, with all thêir nativ singularity of contrast, hight of colõring, and crudity of expression. Thêre is, doubtless, much tõ be admired in the work; but thêre is sômething too nearly akin tõ indelicacy in exposing tõ the public gaze the private feelings and thôts which recur constantly during the course of the narrativ, tõ award it unqualified praise." [Albion. 1994 w

"The story is very slight, and the plot so simple as to be almost hackneyed; but the freshness of treatment, and the grace and humor of the style, make it a most delightful little book. The old count's funeral, the devotion of the old servant and the obsequiousness of the new one, the momentary temptation of the hero, the accidents which enable him to triumph over temptation, and finally the young scapegoat's stratagem of the dynamite plot to get himself recalled to the love from which he has been banished, are all told with inimitable humor and vividness." [Critic. 2003]

CORINNE. [by A. L. GERMAINE (NECKER) baroness STAEL-HOLSTEIN: Boston, 1808, 2 v., 12°; London, 1856, 8°.] "One faculty the author possessed in an extraordinary degree.—the faculty of delineating character. She had the power of exhibiting it both by a few brilliant touches of epigrammatic force, and by a long and unobtrusively course of minute and delicate delineation . . . Never was there a more successful example of true and delicate delineation than her character of 'Comte d' Erfeuil' in *Corinne*; and it possesses the rare merit of being not only a vivid and consistent portrait of an imaginary individual, but of one in whom are embodied all the most amiable peculiarities of the country to which he belongs. No one can follow this personage through the tale without being better acquainted with the French character." [Foreign Quarterly Review. 2004]

COUNTESS EVE (The) = No. 657.

COUNTESS SARAH, by G. OHNET: *Vizetelly*. 1885; N.-Y.: *Waverly Co.* 1890. No. 1955.

COUNTRY DOCTOR (The) [by HONORÉ "DE" BALZAC (†. 1850): *Roberts*, 1888.] "has for its theme the good work written by a man who relinquishes his own career, settles in a primitive region and applies all his powers to raising and benefiting the ignorant and debased peasantry who have hitherto maintained only a precarious existence from the results of their sowing and reaping in a wretched soil, with neither health, hope, nor heart to rouse them out of a dull, almost imbecile stagnation. Balzac, who paints town and city life in so sombre colors, tearing the veil from their secret sins and mysteries, appalls us with the conviction that there is no cure for the terrible disease which is sapping the health of all modern society, takes quite a different tone in recounting to us the simple details of Dr. Benassis' enterprise, and describes a veritable Arcadia. The doctor has found the peasant yes, both in body and mind, tending towards crétinism, living in hovels, ill-fed, ill-kept, heartless and wicked. Into the little community he has infused health, good sense, good living, which have brought about freedom from vice and crime. Dr. Benassis' early motives in devoting himself to the regeneration of this people had been to overcome personal agony and revolt at his failure in life. He is one of Balzac's typical personages; a truly great soul, simple, affectionate, without vanity or pedantry, wise, equitable and patient. There is benefit and stimulus to be gained from reading the quiet chronicle, and we are glad to see that hopefulness and belief can be breathed even from Balzac's pages." [American. 2005]

COURTIER OF MISFORTUNE

(The) [by EUSTACE CLAIRE GRENVILLE MURRAY: (†, 1881) in "French Sketches" *Smith*, 1878.] "is a fervent and devotedly loyal Bonapartist, and he risks his life, when all is over with the emperor and his army, to carry a letter from her husband to the Empress . . . In time to come, when the imperial tragedy shall have faded into the distance, and shall be invested with romance, 'la révérence de l'imperatrice' may take its place among the historic pictures which illustrate the troubled story of France, and the lives of those who in that fantastic and fierce country have been born to greatness, have achieved it, or have had it thrust upon them." [Spectator. 2006]

COUSIN BETTE. [by HONORÉ "DE" BALZAC (†, 1850.) *Roberts*, 1888.] "Balzac aspired to paint French life, especially Parisian life, in all its aspects,—'the great modern monster with its every face,' to use his own words; and in no one of his novels is his insight keener, his coloring bolder, or his disclosures of the corruptions of city life more painfully realistic than in 'Cousin Bette.' Lisbeth Fischer, i. e., Cousin Bette, is a peasant woman, and in spite of 25 years of Parisian life, a peasant she remains . . . But tigerish as are some of Bette's instincts, she is still a woman within our ken,—we can understand and feel for her. It is to Crevel, to the baron, to the infamous Marniffes that we go for types of a corruption which sickens us of our common humanity. It is a picture before which we shade our eyes and turn away. Still there are contrasts and varieties of character, through which as through a rift in the black clouds comes a hint of brightness. For example, there is supreme delicacy of

touch in the portrait of Adeline Hulot and of her daughter Hortense, in whom nature and art have united to make a charming character. So far as it is an exposition of the passions, the lust, the greed, the hatred and jealousy of mankind working out events under the veil of social phenomena, it is a very great book, but it is a terrible one. Not one of the series shows more breadth, skill, and sympathy with every characteristic of the great French author than does this." [American. 2007]

COUSIN PONS [by HONORÉ "DE" BALZAC (†, 1850.) *Roberts*, 1886; London, *Warne*, 1889; N.-Y., *Munro*, 1888; *Bonner*, 1891.] "continues the series grimly entitled 'La Comédie Humaine,' and shows like the rest the vanity, the heartlessness, the greed of Parisian life,—all those sordid vices of civilization, which here throw into relief the inexhaustible tenderness and worth of a friendship between two men. Both are musicians. Pons began his career by winning a prize as a composer, then dropped to the dead level of mediocrity, and makes a living by giving lessons and conducting the orchestra of a theatre. Schnucke, a German, is a pianist to an adapter of scores for Pons' orchestra. Poor and lonely, the two men live together, and give each other not only companionship, but entire sympathy. Schmucke, who is a sentimental, is entirely happy in this life, but Pons, over and above his friendship for the German, has two passions; he is both a gourmand and a virtuoso. For years he has been able to gratify his love of good dinners by dropping in daily at the tables of his rich relatives; and by knowing all the curiosity-shops and being always on

the alert to secure whatever is valuable and rare, he has made a collection fit to rouse the envy of all the connaisseurs . . . How he destroys himself, how he is momentarily reinstated as a welcome and honored guest only to be turned out as a pariah; how his collection is appraised and how the beasts of prey gather about the heart-broken man: all this the reader will discover. It is a sombre and terrible picture.—the friendship of the two men (which lasts to the grave and beyond the grave) helping only to render the cruelty and greed of every other character in the book more hopeless and more intolerable.” [American. 2008

—, SAME (“Poor Relations”), London, *Simpkin*, 1880.

CRIME OF SYLVESTRE BONNARD (The) [by ANATOLE FRANCE: *Harper*, 1890.] “is a charming story . . . Sylvestre, the old book-lover, is a most lovable creation: his very crime is endearing. His kidnapping of Jeanne seems the most natural thing in the world, and so does his fatherly jealousy of the young student who is in love with her. The book is full of quaint scenes.” [Critic. 2009

CRIQUETTE. [by LUDOVIC HALÉVY: Chicago, *Rand*, 1891.] “Halévy has a talent for writing very sweet, attractive stories . . . Criquette is a most charming character. We begin with her as a little girl selling flowers and barley-sugar to the passers-by in the streets of a suburb of Paris. We follow her through her first efforts in a juvenile part on a provincial stage, and thence to her first great theatrical success at the Porte St. Martin. Her mother dies while she is there, and she is adopted by an

actress only to be turned over later to a hard, cold woman, who raises [*sic!*] her properly but without a particle of affection. The girl’s loving nature starves in this atmosphere, and she runs away and takes refuge with a young friend who has always been kind to her and whom she genuinely believes she loves. She is greatly his superior, however, and awakens at last to a realization of the fact that she has outrun him. She remains perfectly loyal, tho, even after he deserts her, and refuses to accept the happiness which another offers her. She feels that she belongs to her first love, but she gives her life for her second, dying of fever contracted while nursing him in the hospital at the close of the german war. The charm of the story lies in the beauty of Criquette’s character, and in the tender interest with which she inspires us.” [Critic. 2010

DADDY GORIOT = PERE GORIOT.

DEAD MARQUISE (The) [1789] = No. 670.

DELPHINE. [by A. L. GERMAINE (NECKER), baroness STAEL-HOLSTEIN: *Phil'a, Carey*, 1835.] “Our sympathies are so strongly enlisted on her side, and she is exhibited in so interesting a lit, that whatever our judgments may decide, our hearts at least are made to tell us that if she and society are at variance, it is rather society which ought to be remodeled, than that Delphine should be turned aside from the well intentioned course of her enthusiastic errors.” [Foreign Quarterly Review, 1834. 2011

DENISE. [by M. ROBERTS: London, *Bell*, 1863; N.-Y., *Gregory*, 1864.] “The promise of goodness if not excellence given in ‘Mademoiselle

Mori" (No. 812.) is more than fulfilled in this charming tale, which endeavours to portray a side of French life which has not been sufficiently regarded. The author's aim is to paint existence in a quiet, sunny, self-absorbed town of Southern France, a town chattering busily about its local affairs, the feast of its patron saint, the conduct of its mayor, the doings of its gentry, but altogether careless of the intrigues, ambitions and splendours of the Tuilleries. The subject indeed is regarded from an English point of view; the colouring is English: but notwithstanding its insular treatment, the picture is a veritable representation of French manners, and will please those whom it describes scarcely less than those for whom it is especially written." [Athenaeum]— "There is a strange charm about this book. The story is common enough, the characters have nothing original in their conception, and yet we are fascinated by the detailed truth of the portraiture . . . Mademoiselle Le Marchand, an odd old maid, with a genius for painting, is really the character of the book. Denise, the heroine, is quietly and faithfully drawn. Various picturesque fases of the Catholic faith are artistically managed, while the faith itself is not treated with much courtesy." [Continental. 2012]

DEVIL'S POOL (The) [by "G. Sand," i. e., Amantine Lucile Aurore (Dupin) Dudevant (†, 1876): N.-Y., W. H. Graham, 1847.] is "the most perfectly idyllic composition of modern times. The characters are as real as the scenery. Everything is in keeping, and it is because the harmony is so perfect, while the theme is so simple, that we call the tale idyllic; but if it had been less well and artisti-

cally written, it would still have been a pleasing story of rural life. It is not the fruit of any theory about humanity." [Saturday Review.]—"The books whose scenes are chiefly laid in the country will, we believe, be G. Sand's surest title to immortality. In these you fill your lungs with the fresh air from the 'landes' and the mountains. You hear the rush of the mountain torrents, the murmur of the gently-flowing brooks, the rustle of the leaves in the summer breeze, or the singing of the autumn breeze through the branches. The simplest and most perfect of all is 'La Mare au Diable.' . . . In point of genius, and perhaps of interest, we must give the palm, as we have said, to 'La Mare au Diable.' The triumph of its art is in its extreme simplicity. The story is woven out of a single adventure—the best part of it is in the incidents of a single night; the personages are a laborer in homespun, a little peasant girl, and a child. It would seem incredible that the author of the passionate 'Indiana' could have made so much of such slight and simple materials. For once she has discarded all her socialist fancies; she dispenses with her analysis of artificial passion, and is working after nature pure and unadorned." [Blackwood's.]

2013

—, SAME ("Enchanted Lake"), London, Slater, 1849.

—, SAME ("Haunted Marsh") with "Old Convents," London, Simms, 1851.

—, SAME ("Haunted Pool"), N.-Y., Dodd, 1890.

—, SAME ("Lovers' Pool"), N.-Y., Redfield, 1871.

DIANE. [by K. S. MACQUOID: Chatto, 1875.] "The story is the old one: love at first sight on the man's part,

and not long after on the woman's,—misunderstanding, jealousy, separation, reconciliation, marriage. But the events succeed each other naturally and there is just enuf doubt as to the parts which the various characters ar going to play to keep our interest alive. Madame Poulain, Diane's intriguing rival, is perhaps a little too wicked to be in harmony with the general key of the story and the young baron whom we expected to turn out a second Arthur Donnithorne (No. 1027.) is almost too good for human nature; but french people, whether good or bad, ar less conventionalized than english people."

[Athenæum.]

2014

DIANE CORYAL [by KATHLEEN O'MEARA · *Roberts*, 1884.] "is so wel written, and givs so graceful and faithful a picture of provincial life, that it takes its place in the pleasant list which comprises such novels as 'Denise' and 'The Rose Garden.' Acquaintance with the french provinces seems to suggest books like these, whrè everything picturesque in the pretty towns, with thier quaint houses with gables and shining pinnacles, the dresses, the household customs and belongings, is carefully sketched, each dainty detail indicated, even if only half colored with human likeness and passion. This fresh and delicate little story is peculiarly felicitous in its treatment of french ideas and manners, and no one can fail to enjoy the picture given of life at the abbaye . . . The plot of the novel is Auld Robin Gray, but freshly and spontaneously enuf told to please the reader. Diane, whò is a fine character, wins sympathy and affection from the outset, and holds it until the end." [Lippincott's.]—"A young french

girl, brôt up among artists, lôses her mother, gets engaged to one of her painter-friends against his father's wish, goes to liv with some elderly cousins in Picardie, hears a false report of her lover's marriage to another woman, and in her despair and loneliness marries one of her cousins. When she is the wife of Robin Gray young Jamie turns up again. Meanwhile the situation is sufficiently tragic to giv interest to the story, even tho the experienced reader knoes that in a novel of this kind things ar pretty sure to come iñt at last. The only fault is that, as so often happens, the husband is a far more interesting figure than the lover to whose welfare he has to be sacrificed. But in novels, at least, youth wil be served; and we can only be grateful when the author carries this maxim into effect in the english rather than in the french method."

[Athenæum.] —, SAME ("The Old House in Picardy"), *Bentley*, 1887. **2015**

DR. ANTONIO [*Riviera*] = No. 435.

DR. RAMEAU, by G: OHNET: *Lippincott, Lovell, Rand, Waverly Co.*, 1889. ~~No.~~ No. 1955. **2016**

DOCTOR'S FAMILY (The) [by [M.. ALFRED] JULES GIRARDIN: *Routledge*, 1876.] "is delitful. It is a tale of domestic life in a country town. The lit, pleasant zest of the original style is wel preserved. It exhibits a side of french life healthful and admirable, shoing that the usual "french novel" does not represent the life of the mass of people in France."* [Athe.] **2017**

DON JUAN, by BALZAC. London, *Scott*. 1890. **2018**

* There is a proverb that one swallo does not make a summer. Compare Andrew Lang on French Novels in *The North Amer. Review*, Jan., 1892.—W: M. G.

DORA [Rouen], by JULIA KAVANAGH, = No. 438.

DOUBLE FAMILY (A), by BALZAC, in *THE CAT AND BATTLEDORE*. 2019

DREAM OF LOVE (A) by ZOLA, Chicago, *Laird*, 1891, = No. 784.

DUCHESSE ANNETTE (The), Chicago, *Laird*, 1891, = No. 1954.

DUCHESSE DE LANGEAIS (The) [by HONORE "DE" BALZAC: *Roberts*, 1886] "is a tedious tale as if told after dinner by a guest whō for the most part drowses but occasionally rouses himself tō startling power. Few things of Balzac illustrate better how his narrativ faculty gets the better of him. It runs on and on. It is with him as H: Taylor said of Macaulay, "his memory swamps his mind." The story is in reality all told in the prelude of the convent scene . . . It is as if the novelist played with his characters—doomed and plainly declared tō be doomed—as a cat plays with a half-dead mouse." [Overland. 2020]

DUKE'S MARRIAGE (The). [Bentley, 1886.] The author "has made the french character the subject of study under the various aspects of Breton.—peasant and noble, bureaucrat, imperialist, and demagog; and if he is a bitter opponent of republicanism, it must be admitted that he is at least as vigorous in exposing the rottenness of the Second Empire. The Duke himself is a fine and generous fello, but we can hardly resent the endless embarrassments which sever him so long from his bride when they afford the writer scope for admirable delineation of country life, gentle and simple. Jérôme Juva, the priest, is a touching figure, and ōne of the strongest situations in the book is

that which arises out of the sudden shattering of his belief in miraculous apparitions. On the ūther hand, thēre is no little humor in the account of the imprisonment in Paris of Little-point, a respectable english solicitor, and the compromising circumstances of his release along with a batch of socialists on the downfall of the Empire. 'The Duke's Marriage' may be read, both by those who ar fond of France, like the author, and by all whō appreciate a clever and original story told with plenty of life and spirit and an abundance of epigram." [Athenæum. 2021]

EDMÉE (Les Dames de Croix-Mort) by G: OHNET: *Warne*, 1886, No. 1955.

ÉLIANE = No. 440.

EMBARRASSING WIFE (An)—[18½ pages], by G. DROZ, in *Modern Age*, Apr. 1883. 2022

ERSILIA [Pyrenees] = No. 686.

ESTELLE RUSSELL [Toulouse] = No. 444.

EUGÉNIE [by BEATRICE MAY BUTT: *Holt*, 1877.] "is a simple, quiet story of home-life, having throuñt a certain delicacy of touch which is very pleasing. The characters ar few, but clearly drawn; and while as a story it is disappointing and unsatisfactory, we ar constantly charmed by the fresh, natural way in which it is told." [Boston "Lit. World." 2023]

EUGÉNIE GRANDET [by HONORÉ "DE" BALZAC (†, 1850): N.-Y., *Winchester*, 1843; *Rudd*, 1860; *Bonner* 1891; London, *Routledge*, 1859; Boston, *Roberts*, 1886.] "has amongst Balzac's countless tales, the almost singular merit, that it may be read by a man without indignation, and by a woman without a blush. It is, as it wer, a dutch picture of an interior—of

the family and society of a penurious merchant of a country town. The details are painted with vivid accuracy, and the characters are worked-up with equal originality and truth. The character of Eugénie Grandet herself, combining the gentleness of her submissive mother with something of the shrewdness and firmness of her avaricious father is ably conceived and happily executed." [Quarterly Review, 1836.]—Eugénie "shines out from Balzac's gallery of women with a beauty and charm beyond all others, and her reality gives worth to the great novelist's conceptions of different female characters. That he should have known how to draw a Eugénie makes the daughters of Père Goriot, and the Duchess of Langeais more credible. The character of Eugénie is that of a perfect woman; it is portrayed within close limits, it is true, but limits wide enough to include sweetness, fortitude, faith, constancy, nobility and passion,—everything, indeed, which endears and sanctifies woman to the imagination. She is at the beginning of the story a weed shaken by the wind at any thoughts of displeasing her father, the old miser, who domineered his household, forbidding, depressing, thwarting every generous impulse which he could govern. It is impossible for reality or imagination to surpass the picture of sordid gloom, apathy and dulness which Balzac paints with a wonderful minuteness and completion of detail as a background for the human lives whose secret he is to disclose. You feel here the grimness, the bareness, the hideousness of the Grandet ménage: you shiver with Madame Grandet and Eugénie as they cower over the foot-warmer in the chilly

autumn days before the fire is lit: you experience ennui at the scanty meals, the silence, the gloom, the intolerable weight of a perpetual and crushing tyranny. This girlhood had been the long preparation for Eugénie's womanhood, which begins with the advent of her cousin from Paris. The little love idyl which ensues, the occasional talks in the garden, the one long deep kiss in the passage, is a momentary break of sunlit in a long life of gloom. But Eugénie believes for a time that she possesses a secret of happiness which no one can rob her of. Her cousin goes away, but he is to return! A vain hope, but a long sweet hope; if a falsehood, a blessed falsehood which transmutes a gray, monotonous, isolated existence into one linked to all which makes the worth of human experience. Her cousin, like everyone else in the book except Eugénie, her mother, and Nanon the servant, is sordid, faithless, willing to sell his soul for gain. Eugénie redeems his honorable name,—promotes his ambitious marriage in Paris, and she goes on her own loveless and joyless way. It is one of the most sombre of sombre pictures. One might ask if Eugénie's faith and love and religion and goodness were not a light unseen,—a fountain wholly wasted,—poured out in a desert which refreshed no thirsty soul. But it is not so. She has one consolation which enriches her life; she has given her gift, and everything is made durable by the faithfulness of her own heart." [American. 2024]

EVANGELIST (The). [by ALPHONSE DAUDET: *Peterson*, 1883.] "We have seldom read a more painful book. It is unrelieved gloom. This writer has been called 'the French

Dickens,' but it is certain that 'Boz' would never hav become so popular as he was if he had given himself to the morbid studies in which Daudet delits. L'Évangéliste tels a story of religious zeal and intolerance so unnatural, depressing, and subversive of common human feeling, that the reader's patience is put to the test on every page, and he must hav a strong mental stomach whō can digest it at all. It develops a picture of french Protestantism which, if true at all, must certainly be exceptional, and not characteristic. It has been stated that Daudet, on being taken to task for this book, declared that it was founded on facts connected with the experience of his family. It may, thērefore, be necessary to concede that such an episode as that of 'L'Évangéliste' has occurred in the history of the extremest side of the religious mōvement in France, outside the catholic church, and that the author is to that extent justified in making it the basis of a book, but the circumstances certainly cannot be accepted as more than an episode, historically, while, as a literary work, the story inflicts a painful labor upon the reader." [American.]—"We ar inclined to call 'L' Evangéliste' his finest work, and the ōne which most nearly approaches artistic perfection.—It is a story of direct and pitiless power. It is like a greek tragedy in its simplicity, and in the suggestion of an overriding and irrevocable fate against which all strife is vain. The Evangelist is a cold, proud, imperious, bigoted woman, controlling enormous wealth in the propagandism of a hard and narro form of religion; going strait before her, tho her husband kils himself because of her frigidity, and tho a

mother goes mad because her dauter is taken from her by a pseudo-religious 'camp-meeting-revival' ecstasy. This figure of Jeanne is drawn with extraordinary vigor and sobriety, and is worthy to stand side by side with the 'Religieuse' of Diderot; indeed, as excess of ōne kind is as bad as excess of another. 'L'Évangéliste' is nearly as horible as 'La Religieuse.' —The subject is of special interest here, whēre the same bigotry is much more frequent, altho perhaps less pernicious than in France, as all readers of Eggleston's excellent stories [Nos. 15. 30. 40. 52, 92, 131.] wil remember." [Nation. 2025
—, SAME, ("Port Salvation"), Chatto, 1883.

EXTRACTS FROM THE MS. OF DR. BERNAGIUS ["Les Clientes du docteur Bernagiūs," Paris, 1873] by LUCIEN BIART: in *Time*. Aug.-Dec., 1880. 2026

FACINO CANE, by BALZAC, in LOUIS LAMBERT 2027

—, SAME ("Gold"), in SHORTER STORIES.

FADETTE = LITTLE FADETTE.

FAME AND SORROW. [by HONORÉ "DE" BALZAC: (†, 1850.) Roberts, 1890.] "The 6 tales ar 6 chalices brimful of unction, quivering with a play of beauty and soiro which captivates at the start. All ar sad. One, Col. Chabert [No. 1991], shōs the sublimity of resignation to a fate undeserved. In another an artist winged with fire and caprice mates himself with a Parisienne whōm he lōves passionately for—a month, and then dismisses down the dismal lane of disillusioned women. The story of Chabert has a greek severity of outline, a keenness of logic, and a pathos in its climax shōing the hiest art. In

'The Purse.' gentle elements meet and harmonize in an end beautiful and tranquil as a midsummer evening."

2028

[Critic.]

FANNY. [by ERNEST FEYDEAU (†, 1873): Paris, 1858; N.-Y., *Long*, 1860.] "Edward, whō is a mere boy, is in lōve with Fanny. This is natural enuf. Fanny, whō is decidedly an old girl, whō has been married for 15 years, and has three children, is not less desperately in lōve with Edward, whōm she regards with a most charming sentiment, in which the timid passion of the maiden blends gracefully with the maturer regard of an ant or a grandmother. This is not quite so natural. Certainly, it can hardly be that she is fascinated with Edward, whō is the most disgustingly silly young monkey tō be found in the whole range of french novels. But the mystery is at ōnce disclosed when we read the description of Fanny's husband. He is 'a species of bull with a human face.' 'His smile was not unpleasing, and his look without any malicious expression, but clear as crystal.' We begin to comprehend his inferiority tō Edward,—tō sympathise with the youth's horror at the sit of this obnoxious husband, 'whō seems tō him,' as Mr. Janin says in his preface. 'A hero—what dō I say? —a giant!—tō the lōving, timid, fragil child? 'In fine, a certain air of calm rectitude pervaded his person.' Execrable wretch! could anything be more repulsiv tō true and delicate sentiment? 'I should say his age was about 40.' Our wrath at this atrocity can hardly be controlled. It seems as if Mr. Feydeau, by collecting in ōne individual all the qualities which most excite his abhorrence and contempt, had succeeded in giving us, in Fanny's

husband, a very tolerable specimen of a gentleman. We pardon all tō the somewhat middle-aged lady, whose 'feelings ar too many for hei'; and we only regret that Mr. Feydeau did not see the eminent propriety of increasing the lady's admiration by having this brutal husband pull Edward's divine nose or kic the adored person of the 'pauvre enfant' down stairs." [Atlantic.] 2029

FATAL PASSION (A). [“Gerfaut”] by C: BERNARD [DU GRAIL DE LA VILLETTÉ] (†, 1850.): Paris, 1838; New-York, *Carleton*, 1874.] "Among minor novels, nōne has been more read and esteemed than 'Gerfaut.' It is entirely free from those venturesome details whērein french writers ar prone tō offend alike taste and propriety, it is in every way a refined book, thēre is a delicacy of shading about the lōve-scenes, an imaginativ sensuousness, which is rare and has a legitimate fascination of its ōn. The plot is not a complicated ōne: it is a story of the seduction of a married woman, but thēre ar nōne of those fatalities of circumstance which often play so considerable a part in such stories; the precipices ar not inevitable; the road tō them is taken by choice, not accident. But it is the character of the hero tō which we feel our attention drawn, for tō our mind he is the most singular hero ever depicted by a writer of imagination. Gerfaut is never, even for a moment, deluded intō the most passing fāise of that exaltation which we all connect inseparably with strong passion, and in which many of us see its partial apology. He seems throuout tō be aware that temporary personal gratification—the same in kind tho not in degree as that tō be derived

from an exceptionally good dinner,—is the object of his pursuit; and his nearest approach to being swept away by what he is pleased to term his love is when the idea occurs to him that the woman he is pursuing is playing with him, and the emotion of wounded vanity swells the current of his desires to something resembling a cataract. His selfishness is naif in its openness, his heart never obtrudes upon the scene to complicate the action: he is of noble descent and proud of his lineage, a poet of repute and ambitious of fame, yet in his treatment of the woman he professes to love he never exhibits a spark of honorable feeling or romantic enthusiasm." [Lippincott's.]

2030

—, SAME ("Lover and Husband"), London, 1841.

2031

FIRST AND TRUE LOVE = SIN OF M. ANTOINE.

FISHERMAN OF AUGE (The) [by K. S. MACQUOID: Appleton, 1879.] "is a pretty story of village life, of its love-makings, disappointments, and marriages. The strong home-feeling of the peasant, the reverence for parents and the parental interest, not only for the welfare, but for the happiness of their children, the graceful chattering of the old women, are all well drawn. In our ruder social life we lack one of the greatest charms of French society, the 'vieille femme,' but in the higher civilization coming to us, year by year, we may hope for an old age in our women, whom household drudgery and petty cares will not have so far deadened to the beauties and graces of life as to deserve banishment from their rightful place as the authority of the Salon." [Penn Monthly.]

2032

FLIRT. by PAUL HERVIEU:

Worthington, 1890. 273 pp. 2033

FLOWER GARDEN (The) by É. SOUVESTRE. Baltimore. Murphy. 1864.

2034

FOREIGN MATCH (A) [by M. HEALEY] BIGOT: McClurg, 1890.]

"with no wealth on the one side and no title on the other is, if one is to judge from contemporary fiction, something of an anomaly. But, no doubt, marriages between penniless American girls and impecunious French artists sometimes occur, and do not always turn out bad. In Mrs. Bigot's well-told tale, however, the love and romance are from the beginning, all on one side—that of the artist. He is called in to teach drawing to the daughter and niece of an American millionaire, and goes on to fall in love with the latter, who is engaged to be married to a titled Italian. But the Sanford's fortune is lost, and Prince Cavalmonte, with tears in his fine eyes, demonstrates to Miriam that it is impossible for him to marry a poor girl. She will not quite give him up, tho. She will stay in Paris, become a great actress and make a colossal fortune . . . Her hopes all vanished, the remnant of her fortune nearly eaten, Miriam marries Raoul Bertier, and goes to live in his shabby studio with him and his invalid sister Miette. Raoul is happy. Miriam dull until the return of her cousin Mattie, who has married in America a half-rich man, Mr. Silas Blizzard. Led once more into the old life of pleasure and lavish expense, she drags her husband with her, intrigues with picture dealers, and, on the strength of fictitious orders, makes him set up a fashionable studio. She again meets the Prince, and falls a victim to his wiles; and the story ends tragically.

FOLLE-FARINE. [by "OUIDA," i.e., L. De la Ramé: *Chapman*, 1871.] "Folle-Farine is the child of a miller's daughter, who, in her quiet Norman home, had passed for a saint, until the miller's cruelty, and the gloom of her life in a dull atmosphere of superstition, had driven her to run away with a handsome gypsy who had visited the neighborhood. That she had so run away was known to none, and her disappearance was currently attributed to some miracle by which she was taken to heaven, and her sanctity consummated, until six years afterwards, when her child was born to the miller's house by a kind-hearted gypsy of the tribe to which the seducer of the now dead maiden belonged. 'She was a saint,' the old miller exclaimed, concerning his daughter; 'she was a saint, and the devil begot in her *that*.' The girl was thus looked upon from the first as a child of the devil, and the dark beauty and the stubborn strength that she inherited from her father, encouraged the ignorant villagers in the belief that she was a witch. That belief was further encouraged by the persistent cruelty of her grandfather, who turned her into an abject slave, and who allowed her to live in his house only because she was cheaper than any beast of burden, and because in his brutish way he felt that he was doing a duty, as well as gratifying himself, by thus scourging

the offspring of the devil and the disgrace of his family. Of course, even in superstitious Normandy, it would be hard to find people so degraded by bigotry, and rendered so inhuman by superstition, as at this old miller and his neighbors. But Ouida does not here attempt to paint life-like characters. Her characters are embodiments, for the most part, of prejudices and passions which still deface the beauty of the world, and render miserable that which might be happy. If the miller is inhuman in his cruelty, so are the two other men who are the most prominent in the story. One of them is a rich old sensualist, who lays cunning snares for the ruin of the heroine, hunts her from place to place, and tries her with bribe after bribe, until, tho his ends are gained, he only succeeds in making of her a martyr and saint indeed. The other is a selfish devotee of art, so wedded to his craft that, while he accepts some of Folle-Farine's slavish homage, he spurns the love which she offers him, and thinking that he owes her nothing, is twice an ignorant debtor to her for his life, and for the fame which he values more than life. [Compare No. 725.] The miller, the sensualist, and the painter differ in kind, but alike illustrate the cruelty of selfishness, the vileness of human greed, the worthlessness of that lust of power which finds favor with men." [Exam. 2034 m

It is very well written, with quiet force, and a tact which is beyond praise. The various fâses of Paris life introduced are faithfully enough but not too realistically painted. Perhaps the most attractive characters are the invalid embroiderer, Miette, and the artist's stone-cutter friend, Pierre. But none of the others is wholly bad, and even the hardened Miriam is allowed the grace of a death-bed repentance." [Critic.]

2035

FOREST HOUSE (The) & CATHERINE'S LOVERS [by ÉMILE ERCKMANN & P: ALEX. CHATRIAN (†, 1890.); N.Y., 1870.] "opens like a regular story of rustic love, in, say, the second manner of G: Sand. You are just looking out for the good old traditional dénouement, when lo! you find yourself plunged into a thrilling mediæval legend of crime and retribution, skilfully linked to the present day by a slender thread of the supernatural . . . On the other hand, in some of the smaller sketches, the description predominates, or rather they are all description: there is no plot worth the name. *Catherine's Lovers*, for example, so far as the story is concerned, might have been written by Arthur or Titcomb. There is a village heiress and a poor schoolmaster. He is ashamed to profess his love, and she forces him to confess it; and his rich rivals, who hoped to mortify and ruin him, are awfully sold. Voilà tout! The whole attraction of the sketch is in the delineations of village life and scenery." [C: A. Bristed.]

2036

FORESTERS (The) by ALEX. [DAVY] DUMAS: Appleton, 1854. 2037

FORGET-ME-NOTS [by JULIA KAVANAGH: Bentley, 1878.] "contains a number of short sketches of

life in a Norman village, and are connected solely by community of place. The great bulk relate to the fortunes of various inhabitants of 'Manneville,' and all are gracefully told." [Athenæum.]

2038

FORTUNES OF THE ROUGONS, by É. ZOLA: Chicago, Laird, 1891. 2039

FOUR GOLDPIECES (The), by —— GOURAUD: Low, 1875. 2040

FRENCH COUNTRY FAMILY (A). [by HENRIETTE (GUIZOT) DE WITT: Harper, 1868.] "Apart from the pleasure which old and young must derive from this story, it is useful in correcting some erroneous impressions concerning French family life which many persons may have imbibed from reading novels; and altho' no absolute teaching is aimed at, few persons will peruse this little book without receiving from it instruction as well as delight. The atmosphere of La Vacherie is wholesome, the life there picturesque; the children are affectionate, dutiful, intelligent, but never priggish; filial love and parental devotion contribute to form a family picture." [Round Table.]

2041

FRENCH EGGS IN AN ENGLISH BASKET by É. SOUVESTRE, London, 1871. 2042

FRENCH HEIRESS IN HER OWN CHATEAU (A) [by ELEANOR C PRICE: Low, 1878.] "takes us to the pleasant towns and châteaux of Anjou, and among a society which, tho' its bugbear is the Red Republic, has no notion of looking to a pinchbeck Caesar for its salvation. Indeed, these courteous and kindly marquises and marchionesses seem, on the whole, very well content with the existing state of things, and when they marry are not above being escorted to

FORESTERS (The). [by ALEX. DUMAS (1803-70) *Appleton, 1854.*] "Turning his bac upon camps and courts, the scene of his former triumphs, the author here givs us a charming reminiscēnce of Villers Coterēts, his nativ village, and relates a simple tale founded upon occurrences which once happened in the nēighborhood. The thread of the story is slight, but it is wel managed and full of interest. The sketches of character introduced, and the descriptions of woodland scenery, ar lifelike, and evidently copied from nature. Unlike sōme of his more pretentious works, "The Foresters" seems the product of an unhaenied pen. Altōgether it is a delightful episode of country life, pure and healthful in its teachings, and reminding us rather of that beautiful pastoral, *Fadette* [No. 2108] and sōme of the tales of Emile Souvestre, than of any previous production of this inexhaustible writer." [Albion. **2037**

FRANCIS THE WAIF [by "GEORGE SAND," i. e., Amantine Lucile Aurore (Dupin) Dudevant (†, 1876). *Routledge*, 1889, 304 p.] "is a story of peasant life. . . . A 'champi' is a child abandoned in the fields The author introduces the hero, at the tender age of 6, boarded by the parish with an old woman whō dwells in a hovel. The pretty young wife of the miller takes compassion on the child, and finds means tō supply him, unknōn tō her brutal husband, with food and raiment. He groes intō a cōmely lad, gentle, intelligent, and right-heārted, and devotedly attached tō Madeleine. He enters the service of the miller given up tō the fascinations of a wido, whō tries tō seduce the handsōme Champi, and, failing of success, instils jealousy intō the ear of the miller, whō drives François from his house. The young man finds occupation in a distant village, and returns tō the mil of Cornouer ūnly when its master is dead and Madeleine il, tō rescue his benefactress from grasping creditors, by means of a sum of mōney his unknōn

father has sent tō him. George Sand makes every woman fall in lōve with the Champi; but he repulses all save ūne, and that ūne never dreams of lōving him ūtherwise than as a mōther. At last ūne of the fair ūnes whō would fain hav gained his neārt, generously reveals tō him, what he himself has difficulty in believing, that he is in lōve with Madeleine, and, further, compassionating his timidity, undertakes tō brēak the iē tō the pretty wido. It requires a talent like that of George Sand tō giv an air of probability tō all this. Thēre ar at most but a dozen years' difference between Madeleine and the Champi, but the reader has been so much accustomed tō look upon them in the light of mōther and sōn, that he is sōmewhat startled on finding the boy of 19 enamored of the woman of 30. The lōve-passages, however, ar managed with the author's usual skil. As a picture of peasant life, the book yields internal evidence of fidelity." [Blackwood's Magazine. **2040 k**

their homes by the local National Gard. Nay, more; they are willing to admit that their recent ancestors were not wholly free from blame in their relations with their inferiors, even tho the penalty they paid may have been somewhat too severe. As the chief personages in the story are two young Englishmen, it is needless to say that it turns mainly on the "peculiar institution" of french society in regard to marriage arrangements. Of course the two english brothers, of whom one is charming but selfish, the other less attractive, but more genuine, fall in love with french girls, and, of course, each succeeds as he deserves." [Athenaeum.]

2043

FRENCH PICTURES IN ENGLISH CHALK. [by EUSTACE CLARE GRENVILLE MURRAY: *Smith*, 1876.] "Many of our readers will remember these brilliant sketches as they appeared in the Cornhill Magazine. Martin Boulet, 'Our ruf. red Candidate,' who so admirably out-maneuvres archbishop, prefect, and the rest of the authorities, is quite deserving of a permanent place among portraits of french personages. So is the young democrat, Camille Lange, and his father, Demosthenes Lange. Of course, our author is a little cynical, witness the end of 'Our Secret Society,' where four conspirators, who are bent on revolutionising France, not to say the world, appear in a way which shows them to be very fair 'friends of order.' 'L'Ambulance Tricochet,' however, is a capital story, free from this characteristic. Altogether, 'French Pictures' is a book worth reading, or even reading again." [Spectator.]

2044

FRIEND (A). ["L'Aimée"] by "HENRI GRÉVILLE": i. e., Alice M..

Céleste (Fleury) Durand: *Peterson*, 1878.] "The locale and the personages are french, and all the conditions of french life amongst rising professors, sober old 'rentiers,' and aspiring officials are very well described by a person who knows all about them." [Nation.]

2045

FRIEND FRITZ. [by ÉMILE ERCKMANN & P: ALEX. CHATRIAN (†, 1890): *Scribner*, 1889.] "There is something delightfully human, droll, and kindly in it, from the first page to the last. Kobus' piedestined but unconscious laps from the determined bachelorhood of a bon-vivant, easy-going and sweet-tempered, fond of good eating, good drinking, and shuffling about in old clothes, proud of his unhampered liberty and serene in the uninterrupted security on which it rests, could hardly have been described with greater simplicity and charm. True, there is nothing which can be called elevating about the story. But granting that the authors look at life like those Sadducees, still they not only have no quarrel with the moralities, great or small, but they are plumply and unmistakably enlisted on the side of the natural virtues and social decencies. And surely they have seldom been surpassed as delineators of those common, humble, and kindly aspects of Elsaetian village life with which they had a natural sympathy." [Catholic World.]

2046

FROMONT THE YOUNGER AND RISLER THE ELDER. [by ALPHONSE DAUDET: *Vizetelly*, 1880.] "Sidonie is the personification of cold, calculating worldliness; Désirée is the poor, patient, working-girl; Claire, the sweetest wife and mother in the world.—and both Désirée and Claire are embodiments of self-devotion."

tion. Between the two stands Sidonie, working mischief to both and death to one. Sidonie in childhood lives under the same roof with Désirée; in her married life she is thrón constantly with Claire. From Désirée she steals her lover; from Claire, her husband. She is faithless in turn to both men, as she has been from the first to her husband; and cruel as she is to the women who are nearest to her, the men who love her suffer even more at her hands. The scene is laid in the middle-class life of Paris. There is not a titled personage in the book; and there is a straightforward simplicity, and an absence of pretence and glamor, about the way in which the story is told, which is very striking." [Boston "Literary World."]

2047

—. SAME, ("Partners").

—, SAME, ("Sidonie"), *Estes*, 1877.

FUGITIVES (THE) [with "The Duke's Daughter" by MA. OLIPHANT (WILSON) OLIPHANT: London, 1890.] "is popular because it treats of and appeals to familiar emotions. The midnigt flit of the dishonest financier from his luxurious English home with his two daughters—the young woman and the little child, neither of whom can even guess at the meaning of the mysterious journey—provides a striking opening for a story the continuation and close of which amply fulfil the promise of these early pages. The life of the little French village of Latour, which the fugitives make their final resting place, and in which poor Mr. Goulbourn finds not only his grave but the opportunity for the one kind deed which makes that grave sacred to Blanchette and her husband, is portrayed with intimate knowledge and fine sympathy; and the Mrs.

Oliphant has done more ambitious work than this story of the ordeal of Helen Goulbourn, she has never excelled its quiet, tender pathos."

[*Spectator.*]

2048

GABRIELLE ["La Maison de Maurègue"] by "HENRI GRÉVILLE", i. e., A. M. (F.) Durand: *Peterson*, 1878.] "is refined and charming." [Atlantic.

2049

GALLANT LORDS OF BOIS DORÉ, by "G: SAND," = No. 711.

GAMBARA, by BALZAC. in *Louis Lambert*. 2050

GAUDISSERT II., = *ILLUSTRIOUS GAUDISSERT*.

GÉRARD'S MARRIAGE [by ANDRÉ THEURIET: *Appleton*, 1877.]

"is one of those stories to which the term idyl may be well applied. It is provincial in its locality, and its every page is pervaded by the sweetest of rural influences. Its heroin lifts her lovely head like a beautiful flower, and seems to bear about her the charm and the perfume of a rose just not fully blown. Gerard, who is the son of an old chevalier of the 'petite noblesse,' is destined by his father to marry the not unattractive daughter of a similar family; but he having seen Helen, falls straitway in love with her . . . All the personages in this most charming story are full of character and vitality . . . They all are drawn with a pencil which seems to carry life and lit in its very touch. Not less remarkable is the use of the rural scenery among which the incidents of the story take place. Descriptions of scenery are generally very tedious, and fail entirely to produce the picture which the writer designs. But in these not only does the scene come vividly before the mind's eye, but the moral and physical incidents

blend with and illustrate each other, so that the result is a charming whole. We have used the word charming more than once in this notice; we let it stand; it is only by such tautology that the effect of 'Gérard's Marriage' can be expressed." [Galaxy.]— "Le Mariage de Gérard" is a charming tale, charmingly told, with a touch of quiet, gentlemanly humor, and possessing a pathos that has nothing sentimental about it." [Atheneum.] 2051

—, SAME ("Marriage of Gérard"), Chicago, Laird, 1891. 2052

GERFAUT, ~~etc.~~ (A) FATAL PASSION.

GERMAINE [by EDMOND [FR. VALENTIN] ABOUT: Boston, Tilton, 1859.] contains "fair delineations of character and faithful descriptions, and the usual number of dramatic situations. The heroin is a young girl of a noble but impoverished family, who is slowly wasting away with consumption, her disease being aggravated by poverty. She becomes the wife of a rich Spanish nobleman, through an intrigue of a mistress [herself married], by whom he had a child, which child the father sent to legitimise. This is one of the conditions of the marriage, that the child should be accepted too. The mistress trusts to the death of Germaine to recover her lover, and, in the event of the death of her husband, for an opportunity to marry him. Germaine, however, is restored to health, and the plotting mistress is foiled." [Crayon.] 2053

—, SAME, Munro, 1882.

—, SAME, ("A Round of Wrong"), London, 1861.

GERMINIE LACERTEUX, by E. & J. (†. 1870.) DE GONCOURT: [Paris, 1865.] Vizetelly, 1887; Chicago, Laird,

1891, 222 pp.; N.-Y., Street, 1891. 2054

GEROLSTEIN (sequel to "Mysteries of Paris") by EUGENE SUE: Harper, 1843. 2055

GIRL WITH THREE PETTICOATS. by [C:] PAUL DE KOCK, London, 1839. ~~No.~~ No. 1952.

GODSON OF A MARQUIS (The). [by ANDRÉ THEURIET: Appleton, 1878.] "No novel in this series yet has pleased us more than 'Gérard's Marriage' [No. 2051] and in exquisit style and in all qualities of interest this is the equal of that. The godson was the marquis' illegitimate son, whose ignoble birth stood in the way of his marriage to a lovely girl. Over this hindrance the unfortunate godson almost stumbled into an intrigue with a married woman, but happily was saved from it; the repentant marriage of his father and mother finally bringing his love troubles to an acceptable solution. This, as will be seen, is a Frenchy plot, but the wondrous delicacy and refinement of Theuriel relieve it of all coarseness. There are passages in it of great beauty, and the characterization is masterful and yet easy." [Boston "Lit. World."] 2056

GOLDEN MEDIOCRITY, by E. (G.) HAMERTON, = No. 461.

GOLDSMITH'S WIFE (The), by REYBAUD, = No. 718.

GOOD FELLOW (A). [by [C:] PAUL DE KOCK: Phil'a, Carey, 1838.] Kock "never soars into the regions of fashion to dazzle and regale his readers with descriptive luxury, or the follies and eccentricities of the world on stilts. He seems quite unconscious of the existence of conventional personages, or that any degree of interest can be attached to any other class, but that which he has specially selected to furnish subjects for his pen-

cil. Paul walks along the crowded thōt of fares of life, jostling and jostled, gleaning materials in every fresh contact with his fellow-men for his amusing combinations—treasuring the nice traits and evanescent distinctions which individualize character, and transferring them to paper with a fidelity which leaves nothing to be desired, and a rapidity of execution which is truly surprising. His last work “Un bon Enfant,” is the history of what is called among us. *A Good Fellow*. Charles Daiville, the personification of this character, is the son of a wholesale silk mercer, who died, leaving his wife and son in excellent circumstances. Charles is a most dutiful and sober youth up to the period when our history begins; when, with the best disposition in the world, he is led into the commission of innumerable follies and absurdities, which reduce him to distress.” [Albion.] **2057**

GRANDE BRETÈCHE (THE)
☞ Eccentric Novels.

GUENN, by HOWARD, = No. 725.
HAND AND GLOVE [by AMELIA BLANDFORD EDWARDS: London, *Brown*, 1858.] “is a slit, but very readable and interesting story—not sensible, indeed, but romantic and easy to read. There has been no great expenditure of talent or industry upon it, but there are some pleasant, life-like descriptions of French country-life.” [Athenæum.] **2058**

HANDSOME LAWRENCE, by “G: SAND,” Boston, 1871, is sequel to *A ROLLING STONE*. **2059**

HAPPY FIND (A) [by — () GAGNEBIN: *Crowell*, 1889.] “is a simple domestic tale, pure and wholesome, and full of unaffected kindness. The ‘happy find’ is a foundling

whō giōs intō a creature of so sweet and helpful a kind that she becomes a blessing to all about her. Of course, in the end, she ‘comes to her own.’” [American.] **2060**

HAUNTED MARSH, 1851, Haunted Pool, 1890.. = *DEVIL'S POOL*.

HEADSMEN OF FRANCE (The) = *THE SURGEON'S STORY*.

HECTOR. [by FLORA L. SHAW: *Roberts*, 1881.] “It is a rare pleasure to find such a book as ‘Hector,’ a little tale of country life. It tells of the love and the sorrow of green people, but from the child’s point of view, and with such exquisite skill as to make it one of the most beautiful of children’s books. It is a pure idyl, sweet and fresh as the songs of the birds which carol through its pages.” [Nation.]—
☞, also, No. 465. **2061**

HÉLÈNE by HENRIETTE E. F. (A.) REYBAUD. London, 1849. **2062**

HENRIETTE or a Corsican Mother, by FR. COPPÉE: *Worthington*, 1890. **2063**

HEPTAMERON (THE) = No. 703.

RESTER [by BEATRICE MAY BUTT: *Appleton*, 1880.] “is one of the happiest little sketches of the French war, in the chronicle of a faithful love crossed and a burden patiently borne. The style has vivacity and charm.” [Penn Monthly.] **2064**

HIDDEN MASTERPIECE (The), by BALZAC, in *The Duchess* [No. 2020.

HISTORY OF THE GREATNESS AND DECLINE OF CÉSAR BIROTEAU. [by HONORÉ “DE” BALZAC: transl. by Wight & Goodrich, N.-Y., *Rudd*, 1860.] “We are very glad to see this beginning of a translation of Balzac, or de Balzac, as he chose to christen himself. Without intending an exact parallel, he might be called the Fielding of French literature,—in-

tensely masculin, an artist whō works outward from an informing idea, a satirist whōse humor wil not let him despise human nature even while he exposes its weaknesses. The story of César Birotteau is wel-chosen as an usher tō the rest, for it is eminently characteristic, tho it dōes not sho the hīer imaginativ qualities of the author. It is ōne of the severest tests of genius tō draw an ordinary character so humanly that we learn tō lōve and respect it in spite of a thōro familiarity with its faults and absurdities. In this respect Balzac's 'Birotteau' is a masterpiece. The translation seems a very easy, spirited, and knōing ōne. The translators hav over-cōme the difficulties of slang with grēat skil, rendering by equivalent vulgarisms which giv the spirit whēre the letter would be unintelligible." [Atlantic.]—"This narrativ of a bourgeois perfumer whō adhered tō the royalist cause, 60 years ago, gathered sōme money, was decorated, began tō speculate, grew extravagant, went up like the wel-knōn rocket and came down like its stic.—this is a particularly clean story and study of life. The family of Birotteau is a charming group. His faithful, sensible wife, and gentle, pure-minded dauter ar so different from the female characters in 'Père Goriot' that we can hardly understand why, since thēy must hav inhabited Paris at nearly the same time with the characters in "Père Goriot" we got in that work not a single glimpse of them, and wer forced tō conclude thēre wer no such species. But poor Birotteau himself is the best figure, because he ends honorably and cleanly. His death, after his recovery from insolvency and his reinstatement in credit, is a

pathetic but true stroke of the novelist's art. And what is notable about it is that Balzac, in relating it, shōs his appreciation of the moral dignity of Birotteau's recovery and exit; he dōes not handle these incidents coarsely or cynically, but as sympathetically as ōne could ask. So, too, he sketches the characters of Popinot and Pillerault with a firm but gentle hand, and makes them both win our esteem. On the whole it is a pleasing study, and is made the more attractiv by its dashes of cheerful humor." [American.]—"It is a tale of domestic life in Paris, not a tale beginning with an intīgue, filled with passion, and ending in tragedy, as many suppose all Parisian life tō be; but ōne of homely virtues, of every-day suffering and sorro, of happiness and lōve, with sōmething of the social vice and treachery which belongs tō all society . . . It is on this land speculation that the story turns. Of cōurse it failed; failed not because the calculation was not a good ōne, but because the guileless César was cheated by twō of his associates. ōne of whōm ran away with all the ready mōney, while an ex-clerk of the perfumer whōm he had dismissed for theft compelled the payment of the notes when thēre wer no funds. All this, however, is evolved in due season. In the meantime the grand ball is given, for Mrs. Birotteau, finding contention useless, resigns herself tō the inevitable. The cōurse of events is full of interest and incident. Ruin cōmes, but salvation cōmes also, ruin throu weakness and knavery, and salvation throu strength and self-denial. The close, perhaps, is a little too dramatic, as in life the happiness of success is seldom fatal." [Albion.]

—, SAME (transl. by J: H. Simpson). London, 1860.

—, SAME (César Birotteau). Boston. *Roberts*, 1886; N.-Y., *Bonner*. 1891.

HOPE DEFERRED. [by ELIZA F.. POLLARD: *Hurst*, 1872.] "The patient attitude of a loving woman, whō waits during long years for an affection which awakes too late, and is doomed to find that when hope seems no longer possible, the passion which she has stifled so bravely is at length reciprocated, is a subject which, in any hands, must be difficult to treat without profanation. That Miss Pollard, in her character of Jeanne, should hav succeeded so wel—placing before us a type of ardent affection without grossness,—trusting simpliciy without weakness or insipidity,—shōs that she possesses appreciativ insit and womanly delicacy of touch. We hav read few stories which hav left so pleasing an impression . . . The scene is laid in France, and the author writes with knoledge." [Athenæum.]

2066

HOTEL DU PETIT ST.-JEAN (The) [by C.. L.. HAWKINS DEMPSTER: *Smith*, 1869.] "is far superior. Even if we leave its main feature out of sit, we find in it much which throes lit on provincial society. A criminal trial, the election of a deputy, a sermon pregnant with the dramatic expression of french preachers, and other scenes of equal force, giv a zest to the story, and keep us from brooding altōgether on the self-sacrifice of the heroin and the meanness of the man whōm she had first chosen . . . We commend 'The Hôtel du Petit St.-Jean' as a careful study of manners, with a central figure of even grēater interest." [Athenæum.]

2067

HOUSE DIVIDED AGAINST ITSELF [Riviera] = No. 467.

HOUSE OF PENARVAN, by SANDEAU. = No. 742.

HOUSE OF THE TWO BARBELS (The) [by ANDRÉ THEURIET: *Appleton*, 1879.] "is full of touches revealing domestic life in a southern town. Twō bachelors of middle age liv with their ânt, an old maid, simple-minded, unsosfisticated, eccentric creatures all; and ar in consternation when they learn that their privacy is to be intruded upon, and their quiet disturbed, by 2 relativs from Paris, a lady and her dauter. If the 3 domestic recluses ar perplexed and in dismay at the advent of the 2 ladies of glittering plumage from the capital, the Parisiennes ar equally disturbed by their provincial surroundings . . . The current fiction of France bēars unmistakable testimony to the place home holds in the affection of the french people. Sōme of the most delitful of domestic pictures hav in times past been furnished by french writers; but recent fiction seems to us to paint these scenes with more grace and artistic skil, to delineate domestic life more distinctly on its artistic rather than on its moral side. Sōme of the writers of the day ar admirable 'genre' painters: they deit in giving to the most homely and simple incidents exquisit effects of cōlor and contrast, in turning to dramatic account groupings and details which writers of the past disdained to heed. . . . Theuriet's stories ar full of these delitful pictures, these domestic bits of cōlor." [Appleton's Journal.]

2068
HUNTING THE ROMANTIC, or the Adventures of a Novel-Reader. [by [LEONARD SYLVAIN] JULES SANDEAU: N.-Y., *Stringer*, 1852.]

Here "unbridled youth is gently and adroitly led in the path of virtue by guides as delitful as they ar irreproachable." [Saturday Rev. 2069]

ICELAND FISHERMAN (An.) [by "PIERRE LOTI," i. e. Julian Viaud: N.-Y., *Gottsberger*. 1888; Chicago, *McClurg*, 1890.] "The scene is not laid in Iceland but in Brétagne, and his 'Pécheur d'Island' is one of those whō bear that name because they ar engaged in the cod-fishery off the coast of Iceland, and rarely see France in summer time. The story is a sorrowful and yet not a gloomy one. It is lit by so much true and natural affection, and so full of natural beauty, that the tragic death of the two young fishermen,—one sacrificed to french ambition, the other never returning from the fishing expedition on which he starts six days after his wedding,—does not bring to the reader a sense of unrelieved sadness. The central interest of the story is the love of the proud and sensitiv Yann for a girl his superior in wealth and social position. For two years after their discövery of their mutual affection, he is kept from avowing it by his feeling that he is not the man to marry a fine lady. But her father's death as a bankrupt removes the obstacle, and the story of their brief courtship, merry weddung, and early and final separation is wel told. Even tho the book does not comply with the requirement which Mr. Darwin would hav enacted by Act of Parliament, that all novels should end pleasantly, yet it may be read with pleasure by those who sympathize with his wish." [American.]—"The second translation of Loti's 'Iceland Fisherman,' the finished flower of his literary work, is better than the first. The translator has reproduced

the marked onomatopoeic quality of Loti's language with singular fidelity and skil." [Nation. 2070]

IDLE TIME TALES, by FB-COPPEE: Chicago, *Rand*, 1891. 2071

ILLUSTRIOUS GAUDISSERT (The), by BALZAC, in Nos. 1993 and 2020. 2072

IMMORTAL (The). [by ALPHONSE DAUDET: Chicago, *Rand*, N.-Y., *Alden*, 1888.] "What is stil more remarkable than the correct and sparkling rendition of the original, is the fact that the illustrations really illustrate the text. It is a skit at the 'Académie' and the characters ar litly disguised portraits from life. It is a powerful book, but, like most of Daudet's, it is not cheerful reading. Even 'Le Petit Chose' was not that, delitfully amusing as it is in parts. Daudet does not gloat over vice; we hav more than a suspicion that he cordially detests it. Nevertheless, the atmosfere of his books, even of this one, which is comparativly free, is, if not steeped in corruption, at least redly suffused with it. What a master of pathos he is! With what lit. unerring strokes he paints the dreadful scene in which Astier-Réhu's wife unveils herself to him after the cold intimacy of 35 years, strips of the last shreds of vanity and self-respect, and drives him to suicide, that inevitable refuge for Daudet's disappointed heroes!" [Catholic World. 2073]

—, SAME ("One of the Forty"). *Sonnenschein*. 1889

IN THE CAMARGUE [by EMILY BOWLES: London, 1873, *Loring*, 1875.] is "a story of Southern France. As a picture of a strange and somewhat fascinating life it is quite remarkable, its dramatic interest being inferior to

the charms of its br̄it and realistic sketches of character and society." [Boston "Literary World." **2074**

IN THE SPRING OF MY LIFE [by OLGA (CANTACUZENE) ALTIERI: *Tinsley*, 1878.] "is a charming little romance which even an indifferent translation has not been able to spoil. It is, indeed, only a variation on a well-worn theme—"the course of true love never did run smooth."—but it is treated so delicately and simply, and is so free from vulgarity and bold commonplace, that it interests the reader from beginning to end. No doubt there are improbabilities in the story, and exaggerations of sentiment and manner; but these blemishes are not of a sickly kind." [Athen. **2075**

INDIANA. by "G: SAND," = No. 753.

INTERIOR OF A DILIGENCE (The), by É. SOUVESTRE, in *Southern Lit. Messenger*, Nov., 1854. **2076**

IRENE'S DOWER, by C: DESLEYS, *Remington*, 1878. **2077**

IRONMASTER (The). [by G: OHNET: *Vizetelly*, 1884; *Rand*, 1888.] "To what is the success of 'The Ironmaster' to be attributed? In the first place, to the fact that Mr. Ohnet is manifestly a consummate playwrit. The convent-school jealousy between Claire de Beaulieu and Athénais Moulinet, seems but a poor basis for a good story. Yet Mr. Ohnet's superstructure is undoubtedly ingenious and compact, and you never quite forget this early girlish rivalry in the duel between the wife of the ironmaster and the wife of the heartless lover who has deserted her, to the all but tragic close of which the plot leads. The author skilfully transforms Claire and Athénais into impersonations of moral loveliness and unlowness in

woman . . . Philippe Derbiay, the ironmaster, is a character of a kind seldom met in French fiction, a character of the teutonic rather than the gallic type. He is courageous, sagacious, disinterested, merciful, a worshipper of duty . . . He declines to forgive Claire long after he must have seen that her old indifference to him had been transformed into an overmastering passion . . . The reader will be grateful, not only for the story, but for some of the characters. In particular, the mother and brother of Claire, a sprightly baroness and her good-natured scientific husband, and a notary of the old school, are so good, that we can only hope that they are not too good to be out of place in a representation of French life at the present time." [Spectator. **2078**

—, SAME ("Claire"), N.-Y., N. L. Munro, 1884; Lovell, 1888.

—, SAME ("Lady Claire"), G: Munro, 1884.

ISHMAEL. by BRADDON. [**1851-70**] No. 755.

ISLE OF THE DEAD = LAZAR-ETTO-KEEPER.

JACK [by ALPHONSE DAUDET: *Estes*, 1877. *Routledge*, 1889.] "is a bad book in its materials and atmosphere and a good book in its purpose and method. In its literary execution it is exceedingly fine . . . The characters here set before us are, for the most part, a loose set. Jack, poor child, and the lovely Cécile, alone stand in the lot. In the Moronval Academy we have a palpable reproduction of Dötheboys' Hall. The style throughout is highly artistic, the posturings are dramatic and absorbing, and the entire work that of a master, but the end is sad, painfully so." [Boston "Lit. World." **2079**

JACQUES. [by "G: SAND," i. e., Amantine Lucile Aurore (Dupin) Dudevant: *Harper*, 1847, 2 v.] "The story is told in the shape of correspondence; and thus, as incidents develop themselves, we have a running commentary supplied in the most piquant and artistic manner . . . The long and short of it is, that because Fernande cannot fathom her husband, she laments herself as a 'femme incomprise'; so she, too, goes on the search for sympathy. The slope she treads is so gentle at first as to be almost imperceptible. She concerns herself about the sorrows of an unhappy lover, and offers herself as intermediary with the object of his affections. The perilous intimacy, sweetened by her tears and smiles, seduces him into transferring his love; and that power of sympathy which exercises an irresistible sway over its predestined subjects betrays her into reciprocating his passion. Yet she never loses her regard for her husband—a regard which is scarcely to be distinguished from her early love. Jacques, who is supernaturally shrewd and clear-sighted, anticipates the course of her unlawful passion; and his fancies pass into firm beliefs a full stage or so in advance of the reality. Finally, he does what was possibly the best thing in the peculiar circumstances, and removes himself out of the way by a suicide which he adroitly disguises as an accident. The charitable consideration that has governed his conduct is "No human being can command love, and no one is to be blamed either for feeling it or for losing it. What degrades a woman is falsehood." [Blackwood's.]

2080

JAMBE D'ARGENT & M. JACQUES. by É. SOUVESTRE, in *Southern*

Lit. Messenger, aug.-sept.. 1855. 2081

JEAN TETEROL'S IDEA [by V: CHERBULIEZ: *Appleton*, 1879.] "is written with that precision, polish, grace and vivacity which have always characterised Cherbuliez' work; and it has the additional advantages of a story interesting in itself and of sharply contrasted and piquant characters. Jean Teterol is an illiterate laborei who has raised himself to the position of a millionaire, and who exhibits the egotism of a self-made man in its most vulgar and aggressiv form." [Appleton's.]—"Jean goes off, and finally comes to the following decision: he will go away, and become rich,—richer than this Baron de Saligneux, who permits himself the pleasure of kicking. Then he will come back to the village, and have his revenge. And—people will see! That is the whole book. He does it, and people do see! He amasses a large fortune, and returns to his native hamlet. Unfortunately the old baron is dead, but he buys all the land sold by his son, the prodigal young baron, builds a great white house which cuts off his view, and finally manages to get possession of all the claims against him, and present them in a lump. The baron, a spendthrift man of the world, is at his wits' end; having tried all his methods of procuring money in vain, he goes to see the ex-gardener in his new mansion, preserving, however, throughout the interview his air of the ancien régime. The ex-gardener meets him with an ultimatum: your daughter, aristocrat to the tips of her fingers, shall marry my son. Voilà! The two fathers at last arrange it. Lionel, meanwhile, has had an excellent education, and has been bred among gentlemen. He falls in love

with Claire honestly; but when he discoveis that she is, as it were, being sold to pay her father's debts, he tears the paper which binds the baron before his father's astonished eyes, and, barely escaping being strangled by him, flees to Paris, whëre he begins to earn his living as a writer (how easily they do that in books). Of course, the moment Claire (whò has been very scornful all along) finds him really gone, she turns around and now begins to love him. An uncle fortunately dies and leaves her his estate, so that the throttling money obligation is ended. And then the two young people come together again, and the idea is carried out."

[Atlantic.

2082

—, SAME ("The Wish of his Life") London, 1879.

JEANNE LARAGUAY [by EUGÉNIE (GINDRIEZ) HAMERTON: *Chapman*, 1864.] "exhibits so much feminin prettiness and piquancy that we are constrained to deal tenderly with it, notwithstanding a want of originality which in one place almost lays the author open to a charge of plagiarism. Jeanne is the only child of a Parisian banker, whò in early life was guilty of forgery. In spite of the unwholesome influences surrounding her frivolous life, Jeanne is as good and clever as she is beautiful and beloved. She has been taken from her convent and introduced into a brilliant, wealthy, pleasure-seeking set . . . Ere he has declared his devotion, Jeanne has fallen deeply in love with her tutor. Thus the case stands when Sir Henry Luton appears on the scene. Sir Henry is already married to a woman of whose existence society is ignorant; but he is the one person whò possesses the proofs of Mr. Lara-

quay's early error. He insists on making Jeanne his wife; and Jeanne, whò has learnt the awful secret of her house, consents to marry the man whòm she hates, and discard the man whòm she loves, in order that she may shield her father from ignominious punishment. The wedding is on the point of celebration, when the artist proves Sir Henry to be a bigamist in intention, and compels him to relinquish his claim to Jeanne's hand, and also to deliver the documentary evidence of Laraquay's forgery. Thus the villain is defeated; the virtuous forger is freed from dread of exposure; and the lovers begin the world as man and wife." [Ath. 2083

JET [*Riviera*] = No 475.

JOAN WENTWORTH [by K. S. MACQUOID: *Harper*, 1886.] "is a pleasant story of school-life and Breton manners." [Catholic World 2084

JOSEPH NOIREL'S REVENGE. [by V: CHERBULIEZ: N.-Y., *Holt*, 1873.] "Nowhere has Cherbuliez drawn a character so fascinating as "Marguerite." The way in which she is represented, first as a young girl at home, as charming and lovely as possible, then married and in trouble, but growing in fascination as in character with every affliction retaining in spite of all her suffering her wonderful innocence and purity, warrents us in declaring that Cherbuliez has shown here a power which, previously, it was in one's power only to predict. To draw a charming woman is no lit task; Cherbuliez has done it not only with the cleverness with which he gave us Didier's self-analysis and Ladislas Bokski's fiery passion—a quality in which, by the way, he stands almost alone—but with a pathos and sympathy far superior to any such

cheap gift as cleverness. While Marguerite stands first in merit. Joseph is not to be forgotten; indeed, there is no weakness shown in the treatment of any of the characters. The plot is one of the sort in which Cherbuliez delicts, it being complex and not too easily unriddled, but yet one not too heavy for its author—he is never wed down by its demands, it seems to trouble him as little as the utterance of one of his numerous witticisms. Some of the descriptions, as, for example, that of the old castle, and the meeting between Joseph and Marguerite in the snow, are models of beauty. One of the peculiarities of Cherbuliez' novels is evident in this, their joyousness in spite of a tragic end. This quality seems to us one of the greatest an author can have: to give us sadness but yet, without cheap consolation, to leave in our minds the impression that there is something which no sadness can touch—a state of mind which is neither hope nor indifference, but the certainty of the grandeur of the world outside of our petty misery. This Cherbuliez has done. If this praise seems fulsome, we hope that the fault-finders will read the novel." [Nation.] Compare No. 768. **2085**

JOSEPHINE, or The Beggar of the Pont des Arts, by W: HAUFF: London, Clarke. 1844. **2086**

—, SAME ("The True Lover's Fortune"), Boston, Munroe, 1843, 91 p.; Shorey, 1869 (in "Emerald," 57 p.)

JOURNEY ROUND MY ROOM (A) by XAVIER DE MAISTRE: Longman, 1871; Chatto, 1883. **2087**

JOURNEYMAN JOINER (The) = No. 1994.

JOYS OF LIFE, by É. ZOLA, N.-Y., Tousey, 1880; Chicago, Laird, 1891. **2088**

JUPITER'S DAUGHTERS. [by HENRIETTA CAMILLA (JACKSON) JENKIN: Holt, 1874.] "Mrs. Jenkins pretty stories have all a charm . . . They are written in agreeable English, which, to hazard a guess, has been just enough affected by an intimate acquaintance with French to increase the delicacy of style without rendering it affected. 'Jupiter's Daughters' is the story of a French girl who, to please her parents, marries a Mr. de Subar, when she is in love with some one else, and regrets it for the remainder of her life. Of course after her marriage, she falls in with Mr. Vilpont, but this does not make her any happier. She is a good wife, and nothing is left for her, after her adventures during the siege of Paris, but a life of duty . . . The descriptions of life in St. Gelo, a little provincial town, are often very attractive." [Nation. **2089**]

KING APÉPI. [by V: CHERBULIEZ: N.-Y., J: Delay, 1889.] "Entertainment, pure and simple, is what Cherbuliez here provides for his readers, and though it is only a novelette, and of very slight pretensions, it is nevertheless thoroughly characteristic. It may be briefly described as the Fotheringay episode in 'Pendennis' done into French. It is, of course, admirable in point of workmanship, and reads itself from cover to cover. There is no writer of fiction whom we now recall from whom one can come so near obtaining that ideal of the novel-reader, the maximum of amusement with the minimum of effort, as from Cherbuliez. Every detail of his work is refined and polished to the last degree, distinctly to that end; and superfluous being rigorously rejected, the positive seductiveness whose secret that genial cynicism known as

Gallie wit alone possesses, is with him unusually potent. You do not care to read one of his books more than once, but you wish to read it aloud. In this sketch, as usual, there is no great amount or great subtlety of character portrayal; the personages are types often enough used by French romantic writers; but, after the romantic writer's privilege, they are generalizations which afford all sorts of possibilities forbidden to students of 'the human documents,' and which, in the hands of so vivacious and inventiv a romancer as Cherbuliez, are very agreeably managed." [Nation.] —"The 'affaire du coeur' in which the clever old diplomat finds himself pitted against an intriguing young widow and her mother, is amusing throughout, while the character of the hero, an ardent Egyptologist, is well conceived." [Penn.]

2090

—, SAME ("A Stroke of Diplomacy"), *Appleton*, 1880.

KINGS IN EXILE, by A. DAUDET, = No. 774.

LA BELLE MADAME DONIS, by H. MALOT: *Tinsley*, 1885.

2091

LA BELLE NIVERNAISE. [by ALPHONSE DAUDET: *Routledge*, 1887.] "Daudet here sounds the vibrant, penetrating notes of pity and love. It is a charming idyl of the Seine. Good-hearted François Louveau, the bargeman, with his equally benevolent though shrewish-tongued wife, are portrayed with a subtle sympathy which brings them out clear against the background of poverty and toil. Victor is a poor little waif picked up by Louveau in the streets of Paris and cared for till he comes to be the chief prop and comfort of the worthy pair. The whole picture is before us; the trips up and down the river, the cheer-

ful, useful childhood of Victor and his foster-sister, the discovery of Victor's father, the boy's departure for school, his pitiful longing for a return to his previous life, his illness, the family reunion—all is told with a grace and charm which we may well call incomparable, and which lend to the simplest incidents the glow and color of romance." [Boston "Literary World."]

2092

LA TERRE. [by ÉMILE ZOLA: *Peterson*, 1888.] "If the peasants of France are without exception jackals, wolves, and swine, to the degree Zola depicts them, it is hard to perceive how any other country could equal the abominable shōng. The title of the book is understood to suggest not merely the occupation of the people as tillers of the soil, but also their excessiv greed for land ownership, and upon this Mr. Howells dwells as the essential feature in their character, as shown by this alleged 'study.' But the book does not indicate this: it shows every form of sordid avarice, silencing every form of human feeling, developing hate and jealousy, and employing cruelty and crime without remorse; and while in the midst of this the greed for land appears prominent, it is but one detail in the evil catalog." [American.]

2093

LADIES' PARADISE (The) [by ÉMILE ZOLA: *Tinsley*, 1884.] "is prosaic, painful, full of a strange pathos which English novels wonderfully lack; and profoundly moral, if rightly understood. It is the story of a great Parisian monster shop, and the exhibition of the spirit of hard, brutal worldliness expressed in its colossal success, ruining all little shops in its neighborhood, and casting off scores of workpeople to starve at a moment's

notice; of the demoralizing influence of the vast 'culte' of luxury, and the magnetic power—sensuous and deadening at once—which it exercises over all whō hav tō take part in it. Thēre is sōmething in the picture of a pure hard-working girl sitting up at nīt tō supply the necessities of a brōther of 17, whō invents fresh tales of profligacy tō bēar out his demands upon her, and boasts of the advantage his youth givs him with his mistresses, which opens an instructiv vista intō the true meaning of the worship of luxuy, and the tendency of a sensuous materialism." [Contemporary Review. 2094]

LADY WITH THE CAMELIAS,
by A. DUMAS: (Paris, 1848.) N.Y.,
Belford, 1890; 251 pp. 2095

—, SAME ("Camille") Peterson.
1860, Laird, 1891.

LAKE SHORE (The) [by ÉMILE SOUVESTRE, Boston: Crosby, Nicholls & Co., 1855; 12°, 239 pp.] contains 3 tales.—*The Slave, The Serf, THE APPRENTICE.* 2096

LAKEVILLE = No. 287.

LAST LOVE. [by G: OHNET: Chatto, Ivers, Lippincott, Munro. 1890.] "The characteristics of Mr. Ohnet's 'Dernier Amour' wer so much like the characteristics of most of his work as tō confirm a theory held by sōme critics that thēre is no author so popular as the author whō givs the public exactly what it expects. A certain facility of construction, dialog slip-shod but fluent, a knac of describing all classes of society with indifferent incorrectness, and, finally, a kind of bluntness of moral toučh which tickles morbid senses without shocking them —these ar Ohnet's qualifications, and thēy appear in the history of the contest of Mrs. de Fontenay and Lucie

Andremont for the not particularly valuable affection of the former's husband as wel or as il as in most of his other work." [Athenaeum. 2097

LATIN QUARTER COURTSHIP
= No. 483.

LAWYER'S NOSE, ~~etc.~~ ECCENTRIC NOVELS.

LAZARETTO-KEEPER (The)
~~etc.~~ No. 1974.

LE BLEUET [by "GUSTAVE HALLER," i. e., W.. J. (Simonin) Fould: *Brentano*, 1889.] is "a pretty story of alsatian life, full of tender feeling, of rural charm, and gentle manners. Thēre is a note of introduction by G: Sand which givs it hī praise for the delicacy of its character drawing. Possibly, the story in its english dress would not hav attracted such praise unaided, but few wil be inclined tō quarrel with 'G: Sand's' estimate. The picture given of the relations between the landed peasantry and the nobility is astonishing in the simplicity and freedom it indicates. A very pleasant half hour may be spent in the Alsace of this book." [Overland.]—"It is a charming, innocent little tale, of a kind not too common in french or indeed in any other language . . . It would be unfair tō go further in recounting the story, which is full of delicate sentiment and chastened, unostentatious observation. That forēin readers wil admire it so warmly as dō the french can hardly be averred, for we ar accustomed tō stories in which innocence and poetry combine, and thēre is a faint trace of exaggeration in their union here; but yet the story is very pretty and the book is wel worth reading." [Atlantic. 2098

—, SAME ("Renée and Franz"),
Appleton, 1878.

LE REVE, by ZOLA. = No. 784.

LEAH [Paris] = No. 485.

LEAVES FROM A FAMILY JOURNAL [“*Mémoires d'un Famille*”) by ÉMILE SOUVESTRE: London, *Groombridge*, 1854; N.-Y., *Appleton*, 1855.] “is an autobiographic sketch of domestic life in a provincial town, written in a quiet, unpretending manner, but replete with the lessons of practical wisdom. The characters ar wel drawn, and the simplicity of the style, the purity of the moral tone, and the homely truths which the book inculcates, recommend it. Opening with the marriage of the hero and heroin, the diarist unfolds the family history throu many years, until the children, having reached maturity, prepare tō leav the family circle for new homes.”

[Christian Examiner. 2099]

LED ASTRAY, = LITTLE COUNTESS.

LES MISERABLES = No. 790.

LETTERS FROM MY MILL. [by ALPHONSE DAUDET: *Trubner*, 1880.] “Few modern volumes hav the subtle charm of this. They sparkle with airy britness. They depict an Arcadia so delitful that we ar fain tō believe it real. Thêy please ôur fancy without strain or fatigue, as nothing but good french work can dō. Thêy dō not stir ôur deeper feelings as german or english stories mit. The author makes no appeal tō ôuregotism by suggesting that we ar in any way concerned in his puppets, except tō note how gracefully thêy play their part; and his book is full of diffused lit, so that even the men and women in it cast less gloomy shadôs than those of real life. His Provence is like the sea which plays along its shores, now passionate, now serene,

but nevet of the dul leaden hue which the nothern atmosfere can giv tō Nature.” [Spectator.]—“The grace and charm of Daudet’s manner hav never been more apparent than here. Subtle as thêy ar, keen as is the touch with which his simplest sketch illustrates some depth or hit or surface folly of human nature, the first and abiding impression of these little tales is thêir delitful delicacy. There is not ône of them but is full of point, either of wit or humor or pathos, and thêy ar as original as thêy ar simple. That anything so strongly intellectual should be so delicate is as wonderful as that anything so keen should be so sympathetic.” [Critic.]—Thêy “ar only in part stories, for 7 out of the 17 ar descriptiv or meditativ essays, pure and simple. The stories ar delitful, with a peculiar tenderness and delicacy, a playful britness, and a satire quite without bitterness of spirit, even when the subject matter is bitter, with ône exception. The exception is upon the subject of making a living by literature. In addition tō his sympathetic expression of human experience, there is ‘no less sympathetic expression of out-door nature of Provence. The delicate dramatic sense very rarely permits a touch of melodrama; and tho the perceptions of the artistic value of sorrôs and joys of the Provençals is far from naïve, neither would it be fair tō call it self-conscious.’” [Overland.]—“Thêy ar unrivaled in grace, humor and pathos, while now and then a lit, swift gleam of satire crosses the page . . . The english (Harper) version is far abôve the average.” [Nation. 2100]

—, SAME (“*Stories from Provence*”) *Harper*, 1886.

LIFE IN A FRENCH VILLAGE.

[by LISBETH GOOCH (SÉGUIN) STRAHAN: *Strahan*, 1879.] "The stories contained in this little work are all very gracefully told. The reader is taken to a quaint seaside village called St. Brie—a town of stone, weather-beaten, wooden-shuttered cottages, straggling along the edge of the cliff.—and there introduced to various of its inhabitants, and to some of the great folk living hard by. Each tale is distinct, and yet a unity is preserved, by reference in one tale to characters figuring in others . . . Throughout there runs a subtle local flavor, a delicate presentment of the quaint side of French life, which is very attractive. 'The Two Sisters' and the 'Cuiré's Crime' are very good samples of this kind of presentment. We feel at home with the people somehow, and understand their circumstances and modes of thought. Even the slight sketch of the semi-idiot boy, 'poor Michel,' is full of delicate touches, which stamp it as work of a true artist. Altogether, we can heartily recommend this little volume." [*Spectator*. **2101**]

LIFE'S DECKIT by E. DE GONCOURT: *Chicago*, Laird, 1891. **2102**

LIGHTNING ROD (The), by C: DE BERNARD, 35 p., in *The Sapphire*, Boston, *Shorey*, 1869. **2103**

LILY OF THE VALLEY (The). [by HONORÉ "DE" BALZAC: (Paris, 1835) *Roberts*, 1891.] "Balzac has written no book which is regarded as a better representative of his genius than this, and it is specially remarkable as being a novel in which the heroine preserves her purity intact, preferring steadfastly her duty to her happiness, and sacrificing her life to her ideal standard of right. We follow Madame de Montsauf through all the painful pitiful struggles of her daily

life; we see her turn aside from pleasure, nay, from happiness, and embrace her cross day by day; we contemplate her patience, her fidelity, her noble self-renunciation; we see her hourly victories over self, and we say to ourselves. After all, there is one French writer who comprehends the saying that 'it is more blessed to lose one's life than to find it.' The agonies, the sublimities of self-sacrifice are not ignored or scoffed at by all French novelists. Balzac has given us one woman whom we need not excuse and pity, but can admire and adore." [*Lippincott's*. **2104**]

LION'S SKIN AND LOVER HUNT. ("La Chasse aux Amants") by C: "DE" BERNARD [*Dugrail de la Villette*], N.-Y., *Stringer*, 1853. **2105**

LISE FLEURON. [by GEORGES OHNET: *Remington*, 1885.] "No English writer could bring himself to depict a girl of Lise Fleuron's innate delicacy and refinement, and then represent her becoming her lover's mistress under no special pressure of temptation, without making us feel that she had, to some extent at least, become degraded in her own eyes; but here this is done in such a matter of course manner that it seems for the moment a normal evolution . . . It is impossible not to pay a tribute of admiration to the skill and freedom with which the artist works . . . All the characters live in a world in which the impulses of emotion are the only law; and yet between the mistress of the great financier, and Lise Fleuron, the mistress of his parasite, we are made to see a great gulf . . . Accepting the picture as it stands, there can be no doubt of the pictorial and intellectual effectiveness of the contrasted figures. In one character, that of the

LION'S SKIN (*The*) and *The LOVER HUNT* [by CHAS. DE BERNARD. N.-Y., *Redfield*, 1853.] ar “a pair 'o lively, piquant stories. The first cleverly illustrates the distinctions between bravado, courage, and temerity. The second shōs the Parisian consequences of a marriage between a studious, thôful man, and a young, beautiful, and frivolous woman [compare 1962 p]; and shōs, also, how such consequences may be circumvented; provided the parties possess as much heart, wit, and good sense, as our hero and heroin.” [National Era.]—“Seldom hav we read any more charming tales than these. In the class of literature to which they belong, French writers particularly excel; and amongst them C: de Bernard is entitled to a hi place. He is neat, terse, and clear in his style, has withal an indefinable air of elegance and finish, and weaves a plot so skilfully, contrasts his characters so markedly, and makes the action of each so complete, that he really may be set down as a master.—The plot of *The Lion's Skin* is rather too intricate to be unraveled in a paragraph; but its moral is that one man may be thôt a coward and yet be brave, whilst another may be thôt brave, and yet be a coward.—*The Lover Hunt* teaches that a husband is the best and the only proper gardian of the wife's honor.—If both these tales be french, they ar so in the better and most unexceptionable sense, in piquancy, in wit, in tenderness—not in the fondness for intrigue, and the proneness to dally with forbidden subjects. It is rare in French pages to meet with so much purity which is neither sentimental nor insipid.”

[Albion.

2105

play-writ. thêre is really sômething of moral elevation; at any rate, thêre is true poetic beauty in his selfless devotion tô the woman whô as a little girl had been his playmate; but De Barie is held in reserve until he can be used as a foil tô the poor, shallow creature whô leaves him tô be Lise's support in her hôur of need; and the book, as a whole, is impoverished tô enrich the concluding chapters, which ar certainly full of very simple and genuin pathos . . . It is as bad a translation as we hav ever seen." [Spec-tator.

2106

LITTLE COUNTESS (The). [by OCTAVE FEUILLET (†, 1890).: *Peter-son*, 1880.] "Nevertheless thêre is sômething very attractiv about Feuillet's work which makes 'The Little Countess' a refreshing contrast tô the writings of sôme of his harshest critics. Altho it is not among the latest, it is in certain respects the best thing he has dône, which is probably due tô its sliitness. Feuillet inclines tô melodrama, and in his more elaborate and ambitious efforts, such as 'M. de Camors'—a kind of 'Tom Jones' of the Second Empire—it involvs him in intricacies of ideas and feelings whêre it is quite impossible tô follo him without protest against his artificiality. But 'The Little Countess' is distinctly a minor work; it is simple and genuin, and its scheme permits the writer tô display all his cleverness, which is grêat; his tact, which is considerable, and his workmanship, which is perfect. It is not a large enuf thing tô tempt his imagination tô part with experience and observation, which is usually his main erroï; òne may even suspect that the little Countess is a portrait, so sympathetically and distinctly is she de-

picted. Thêre must hav been not a few such products of the artificial and yet haphazard society of the Empire; the merit of the book is that it dôes not paint the manners of the period as illustrated in the conduct of a fiction of Feuillet's sômewhat sentimental imagination, but the effect of such manners upon a real and passionate nature. The dénoûment is very pathetic, and tho, as always, the hopelessness of the tragedy seems partly due tô the author's wilfullness, thêre is no slo music tô detract from its impressivness." [Nation. 2107

—, SAME ("*Led Astray*"), N.-Y., Carleton, 1875.

LITTLE FADETTE [by "G: SAND," i. e., Amantine Lucile Aurore (Dupin) Dudevant (†, 1876).: London, *Slater*, 1849.] "is a tale of quiet, exquisite beauty, and rendered intô graceful, idiomatic english. [Harper's.]—"We hav not for a long time read so sweet a story. It is pure, natural and wholesôme; thôoly french—but not the french of Dumas or of Sue, the exaggerated and pruulent abominations of the present day. It more resembles the romances of Florian and St.-Pierre, but, while the purity and beauty of thêir morals ar preservd, the tone of the picture is reduced, by exchanging the pastoral and sentimental cõloring, for the sober hues of country life." [Southern Lit. Messenger.

2108

—, SAME ("*Fanchon*"), N.-Y., Follett. 1863, 230 pp; Phil'a, *Leypoldt*, 1863.

LITTLE FELLOW AT THE CORNER (The) [by [C:] PAUL DE KOCK: Paris. 1874. pp. 110.] "Of M. Dupont, the flourishing Paris grocer, whô givs his name tô òne of Kock's novels, we never think without asso-

ciating the idea of Liston. His good nature, his simplicity, his vanity, his timidity, his ridiculous taste in dress, his awkward activity, and, to crown all, his utter unconsciousness of not being as fine a fello, and as loveable an object as any in Paris, would all meet an admirable representativ in our inimitable comedian. What enjoyment the people would hav in his dancing at Romainville, with his sounding seals and watch chain, and his pockets full of crown-pieces, making tógether a little tambourine accompaniment, and his coat of sky-blue." [Foreign Quarterly Review, 1834.]

2109

LITTLE GOOD-FOR-NOTHING ["Le Petit Chose"] by ALPHONSE DAUDET: Boston, Estes, 1878.] "'No Account' would hav been a better and a more taking equivalent for the original title than the one chosen, which givs the impression that the story is one for children. It is, on the contrary, by no means the least of the author's serious efforts, whether as regards carefully discriminated study of character, delicacy of touch, or sustained interest. The character of the hero, Daniel Eyssette, is a creation, or, rather, a transcription. We hav all seen him in life, if not in a novel. Of diminutiv stature and boyish manners, the first remark that rude people make on seeing him, and the first thot of people whö say nothing, is always, substantially, "He is of no account." His character is a compound of childish weaknesses and masculin wil. When his father's business is ruined and the family is scattered, Daniel supports himself as a teacher in a gréat barrac of a place among the mountains, two days journey from Paris. Thère he makes a

brave fit with his unmanageable classes, a race of Anakim, each pupil at least twice as big as himself, and thère he devotes himself tō the task of restoring the fortunes of his family. Lösing his place, however, throu the treachery of a companion, he goes tō Paris, whère his brother Jacques receives and protects him, houses him on a fifth floor in the Latin Quarter, encourages him tō commence as a poet, and raises the money tō publish his first volume, which, being unsalable is also his last. Then the temptations of the city prove too much for Daniel. He succumbs tō them, and is rescued with difficulty by the devotion of Jacques. This part of the story is touching, and it describes traits of the french character of which we kno perhaps too little. It depicts their strong family attachments, the almost passionate lōve of the country-people for home, and the same joyous sacredness of domestic affection as that which givs the imperishable charm tō the earlier chapters of Marmontel's memoirs. As in those memoirs, too, the escapades, the dissipations of the student-life in the capital form but an interlude. They ar ripples, not interruptions, in the current of family affection. Sôme of the incidents of the story ar enuf like sôme which ar recorded of Daudet's on life tō lend a sub-autobiografic interest to the adventures of his hero. If the original is free from mannerisms, the translator has added nône. The version retains much of Daudet's abundant humor. That the story should be entertaining was tō be expected from its authorship. That it may serv tō illustrate the french character tō persons whö find in the word 'frivolous' a sufficient critical account of that

character is, perhaps, rather to be hoped than expected." [Nation. 2110
—, SAME ("My Brother Jack"),
Low, 1877.

LITTLE HEAD OF THE FAMILY (The) [by ZÉNAIDE M. A. FLEURIOT: *Ward*, 1877.] "is an excellent story, wel translated. The heroin is a boy, whō, impoverished by the death of his father, endeavors bravely to take the father's place tōwards his two sisters. We hav a description of the characters of the 3 children, their life with their aged grandfather, the trials and temptations of the village schools." [Athenæum. 2111]

LITTLE ORATOR (The) by É. SOUVESTRE, Balt., *Murphy*, 1869. 2112

LITTLE PETER [by "LUCAS MALET," i. e., Mary (Kingsley) Harrison: *Paul*, 1887.] "is 'A Christmas Morality for children of any age.' It is a beautiful and pathetic story. 'Little Peter' is only one of a fascinating group of characters, each of which is unique and piquant. The impatient old father absorbed in ancient history, the patient wife and mother, the older brother, the cat of the household, the charcoal-burner of the forest, Eliza the servant-maid, with her entertaining flirtations, and Gustavus the cowherd all play their parts, and play them wel. The story is a touching one, and yet escapes being entirely mōrnful, even tho the terrible walk throu the sno-storm results in the death of Little Peter. The local cōlor is wonderfully clear and strong, the descriptions of life in the pine forest vivid and impressiv, while the little tale leaves a sense of simplicity and pleasantness which wil not allow one to remember too painfully its mōrnful elements." [Critic.]—"Not often dōes a christmas book appear of

such charm as this. It is a scene from country life—an idyl with a half-sad, half-joyous ending. To giv a sketch of the beautiful, pathetic story would be dōing it scant justice; but all whō can ôt to possess themselvs of this "christmas morality" for it is rare christmas reading." [Athenæe. 2113]

LOST BATTLE (A) [Ed., *Douglas*, 1878.] "is a charming story, of a sort which has come to be so old-fashioned that it is very hard to find, in these days . . . The author has perfect taste, considerable invention, and extreme delicacy of touch in description. The portion of the story which takes place in France is the best, and the author paints certain fases of parisian life with grēat fidelity, spirit, and neatness. Best of all the qualities of the book is the true lōve of honor and goodness in both men and women which shines throu it, and has inspired the writer with courage to depend on those virtues for the interest of a story which is pure and lofty from beginning to end, and has not a dul page." [Spectator. 2114]

LOST ROSE AND OTHER STORIES. [by K. S. MACQUOID: *Chatto*, 1876.] "'Lost Rose,' 'A Wild Night,' 'A Sailor's Story,' 'Outside the Porte des Capucins,' 'Neptune's Tower,' 'Fifine,' 'My Daughter Molly.' The Courtyard of the Ours d' Or, ar so many illustrations of the sad troubles which befall men and women, when they allow themselvs to lōve and to be lōved. The author excels in her flemish stories. She is at home in the quaint, old-fashioned towns of Flanders, and strongly imbued with a sense of their picturesqueness. 'Fifine' a 'Story of Malines,' may be taken as a fair sample of the author in her happiest mood. The

LOST ILLUSIONS. [by HONORÉ DE BALZAC (†, 1850): *Roberts*, 1893.] “Turning to the idyllic and pathetic pages of ‘Lost Illusions’ is like turning from a grinning tragic mask to the beautiful loomed head of a stooping caryatid. Wondrous felicity does Balzac possess in describing rural landscape traversed by brimming rivers, jeweled and starred here and there by antique towns, set thickly with even more antique people, and full of the poetry of provincialism. Here, in Angoulême, ‘Lost Illusions’ unfolds its vivid pages, in the time of the good year 1822, when the Bourbon Restoration was well under way and royalty seemed re-established forever. From this quaint surrounding Balzac plucks a drama of graphic situations, tender loves and sublime hates, trimming it with all that extraordinary rococo embroidery of which he possessed whole museums. Finer characters than the David and Eve of this book he has never conceived; a character more fiely brilliant, more Frenchy, more ‘insouciant’ in its airy criminality than Lucien’s it would be difficult even in Balzac’s vast picture-galleries to find. That plague-spot of the French social system, the married flirt, is there in all her flounces, and her correlati the ‘cavalière servante’ is there too as her complement. Surrounding these is an interesting assembly of provincial nobility, mamas with marriageable dauters, pettifoggers, intrigues, misers, ecclesiastics, ‘newly-rich’ and immemorially poor: a tableau living, crowded, moving, breathing, all

more or less entangled in the meshes of an ingenious plot.” [Critic.]—“This volume contains *The Two Poets* and *Eve and David*,—the first and third of a series. There is a connecting story, ‘A Great man of the Provinces in Paris.’ The book presents two strikingly contrasted types of character: the young poet, brilliant, volatile, with the artistic temperament, but lacking genuine ability, and entirely devoid of firmness of character; and, in contrast, his sister Eve and her husband David, two noble-minded, strenuous, and self-sacrificing souls. These characters are all drawn with the wondrous power which Balzac puts into his characterization. The stories are also representative because they include one of those very careful and elaborate studies of a form of practical activity which Balzac was so fond of making. He goes into the details of paper-making, printing, and the legal processes attending commercial disaster with that grasp of detail and that exactness so characteristic of his wonderful mental vigor. The book is also representative because it gives us a whole section of provincial society; not a group of names, but a group of people differentiated with the utmost particularity and realized to the imagination by every possible detail. We feel as if we were reading history and meeting people whose pedigrees were to be found in the books, and the story of whose ancestral lives could be gained by word of mouth in the little community in which they live.” [Commonwealth.]

2114 m

red-faced, good-natured, but outspoken laundress, Madame Popot, bustling about to arrange a good match for her niece Fifine, the pretty, innocent girl in love with a poor fisherman, and caring little, of course, for the old, rich, selfish bachelor, whom Providence, in the shape of her aunt, has destined for her; her girlish troubles and unexpected happiness in finding herself united at last to the beloved Michel van Vorst, promoted in the meanwhile to the post of railway-porter, make a charming story, all the more charming because every one knows that the Flemish, taken as a whole, are probably the dullest and most prosaic race in Europe. The other stories are less attractive. 'A Diligence Adventure,' tells the story of a poor Frenchwoman who meets a terrible punishment, on account of a long and loud tongue. This way of silencing women is, we trust, as obsolete as the expedient to which the author resorts in the ghastly story entitled 'My Worst Christmas Eve,' Mrs. Macquoid does not know how to manage a plot, but she has the knack of writing a pretty story." [Atheneum.]

2115

LOST WILL (The) or DOWERLESS, by H. É. F. (A.) REYBAUD, Phil'a, Peterson, 1847.

2116

LOVE CRIME (A). [by PAUL BOURGET: *Vizetelly*, 1888.] "The husband is a good, honest, hard-working, innocent, and unsuspecting engineer; the wife is a romantic and dissatisfied person who has made a marriage 'de raison.' She falls in love with a friend of her husband, a man of the world, idle, clever, for whom love is an occupation more than a passion. The woman does not understand him; she loves in him the

man of her dreams; she is blind and becomes guilty. She sacrifices to a dream, to a chimera, her duty, her honor, her peace of mind;—and her sacrifice is vain. The two criminals are punished in a different way; the woman, by the gradual discovery of her lover's true character. She finds out in the end that her sacrifice has not been even understood. Her lover does not believe that he is her first lover . . . He sees a mere episode, a mere adventure, in what seems to Hélène the object and foundation of her whole existence. The more she believes in him the less he believes in her. Her passion has a sort of repellent effect; they do not understand each other. She has given everything to him, and he does not know it or comprehend it. He has been always looking, during the idle years of his youth and of his manhood, for real love—for an absolute, boundless, unselfish existence; he has it, and does know it. His perverse egotism makes him blind and poisons everything for him."

[Nation.]

2117

LOVE EPISODE (A) ["Une page d'Amour"] by É. ZOLA. Chicago, Laird, 1891.

2118

—, SAME ("A Woman's Heart"), N.-Y., Tousey, 1880.

LOVE MATCH (A). [by LUDOVIC HALÉVY: N.-Y., *Delay*, 1889.] "The ambitious young lady, bent upon making a good match, is not new in fiction; but the girl, who is an amusing, bright, and nice little girl, and who yet sets herself with all her might, and by every means in her power, to secure the sort of husband she approves—which is primarily a prince, and afterwards what Heaven may send—is really a delightfully new revelation. Such a picture could be only Parisian,

LOVE'S CRUEL ENIGMA [by PAUL BOURGET: N.-Y., *Waverly Co.*, 1893.] "describes the placid life of two ladies, poor and hily genteel, whō wer educating a young man, thēir sōn and nephew, with the most delicate and tender care. The beginning of the book is charming; the description of this quiet home, this Eden of virtue, of respectability, of peace, in the midst of Paris, had real merit. Tō be sure, it reminded ūne of many passaġes in Balzac's 'Scènes de la vie de province,' for ūr grēat Balzac was admirable in these descriptions of humble and domestic lives; he knew how tō place his pure figures in thēir 'cadre,' and how tō giv a sort of life tō this 'cadre.' But it is not everybody whō can make you think of Balzac, and I conçeived at ūnce a hī opinion of the talent of Mr. Bourget. I saw also at ūnce how the drama would develop itself; how this tender, delicate, refined, but too feminin education of the hero would il prepare him for the temptations of life. I was not deceived; the young man falls under the influence of a married woman, and you can imagin the rest—the struggle between the pure affections and the impure lōve, the hesitations, the victories, the defeats of the human wil

subjected tō the action of conflicting forces. It is the old story of Hēraklēs placed between virtue and viće; it is, alas! the old story of the final and irreparable fall. This "cruel enigma" is no enigma at all: it is the common story. The work of lōng years of education, the teachings of ancestors, even the clearest possible vision of right and wrōng, the consciousness of a grēat fault and of a grēat folly—all is van. Man must meet his fate, and the punishment cōmes at ūnce, in the diminution of the wil, in the impotence of liberty, in the degradation of all the faculties which represent the divine in man. This book is not a bad analysis of the struggle which too often ends in the subjugation of a fine nature tō a coarse, common, and bad nature. It is artistic in so far as it is analytic; it is inartistic in so far as the mind is never kept in suspense, and that you can see at ūnce how it wil end. The young man whō represents Hēraklēs between virtue and viće, is not enuf of a Hēraklēs; he is too weak, you can expect nōthing of him. He is not very interesting; you can not help despising him almost as soon as you kno him."

[A : Laugel in Nation.

2119 m

LOVER HUNT (The), with No. 2105.

or rather Parisienne. This young lady has the misfortune to be Catherine Duval, the daughter of a rich papermaker—respectable, and bourgeois to the last degree. There is a very pretty little sketch of the serious, homely house, of the delitful mother, modest, a little timid, a little ‘devote’—the best housekeeper, the best wife and mother imaginable, without a thot beyond her mild interior, or a preoccupation except that of finding for her daughter a secure and well-established ‘ménage’ like her own. The scene opens with a conversation between mother and daughter returning from a ball, in celebration of a marriage in that respectable bourgeoisie which Mlle Catherine despises with all her soul, the mother asking anxiously, “How did you find him?” the daughter pretending not to understand, tho she is very well aware that the person in question is a young engineer of great promise, the most respectable and the most bourgeois that can be conceived. Catherine has already refused seven or eight, “all from the Ecole Centrale or the Ecole Polytechnique,” and she is in despair. Nothing, however, can be prettier than the home scene. The marriage of the father and mother has been a love-match—‘absolument comme dans les romans anglais’; and they have lived happy ever after, were it not for a son who loves pleasure too much and a daughter who loves engineers too little, —who does their best to spoil their parents’ peace.” [Blackwood’s. 2119]

—, SAME (“Marriage of Love”), London, Simpkin, 1886.

—, SAME (“Marriage for Love”), Chicago, Rand, 1891, 106 pp.

LOVER AND HUSBAND = (A) FATAL PASSION.

LOVERS’ POOL (The) = No. 2013.
LUCIE, by H. E. F. (A.) REX-BAUD, in *Brother Jonathan*, 6-27 aug.. 1842. 2120

LUCK AND LEATHER, by BAL-ZAC. ~~THE~~ ECCENTRIC NOVELS.

MABEL STANHOPE [Paris] = No. 448.

MADAME ALPHONSE by MAURICE TALMEYR: N.-Y., Tousey, 1882. 2121

MADAME BOVARY [by GUSTAVE FLAUBERT (†. 1880, Paris, 1857): Peterson, 1881; Chicago, Laird, 1891, 407 pp.] “is noted for having been the subject of prosecution as an immoral work. That it has a serious lesson there is no doubt, if one will drink to the bottom of the cup. But the honey of sensuous description is spread so deeply over the surface of the goblet that a large proportion of its readers never think of its holding anything else. All the fases of unhalloed passion are described in full detail. That is what the book is about and read for, by the great majority of its purchasers, as all but simpletons very well know. That is what makes it sell. This book is famous for its realism; in fact, it is recognised as one of the earliest and most brilliant examples of that modern style of novel, which, beginning where Balzac left, attempted to do for literature what the fotograf has done for art. For those who take the trouble to drink out of the cup below the rim of honey, there is a scene where realism is carried to its extreme,—surpassed in horror by no writer, unless it be the one whose name must be looked for at the bottom of the alphabet, as if its natural place were as low in the dregs of realism as it could find itself. This is the death-bed scene, where Madame

Bovary expires in convulsions." [O. W. Holmes in Atlantic.]—"In 'Madame Bovary' the husband is a fool to his wife. To the reader he is a simple apothecary, a weak, everyday sort of character, who loves his offspring and adores the wretched woman who deceives him. She is about equal to him in station: his superior in intellect. Living in a provincial town, and sying for the unknown delits of Paris and splendor, her whole nature cries out to be seduced. Of course she does not go to her grave without being satisfied. As the German poet writes—

"Ein Thor ist immer willig,
Wenn eine Thorin will."

The old blandishing graces of Dumas, Sand, and Balzac are quite excluded from this story. All is severe matter of fact elaborated. We flung the book to the four corners of the room; but we took it again, and finished it. The author is uncompromising: he gives Madame Bovary successive lovers. She has not even the excuse of love and its poor consolation when the end comes. She endeavors to persuade both lovers to elope with her; she begs money of both. She plunders her husband; ruins him; finally the discovery of her treason kills him . . . No harm can come from reading Madame Bovary; but it is fysic for adults, as the doctors say. The author has no more love for her than an anatomist for his subject. He does not preach. He allows her patiently to make her wickedness manifest, and leaves us to contemplate the picture at our leisure. He is a singularly powerful writer." [Westminster. 2122]

M'ME DE BEAUPRÉ. [by HENRIETTA CAMILLA (JACKSON) JENKIN (†. 1885): *Smith*, 1868.] "The other

mariage" is much gayer. It is lively and pleasant, and ends most agreeably. The sketches of provincial society remind us of some parts of 'Eugénie Grandet' [No. 2024.] The Vicomtesse de Beaupré, after being married when almost a child to a horrid old man, and after bearing her noble husband's tyrannical temper with a patience which must have touched the heart of her guardian angel, is left a widow, and then she enjoys her liberty, and is a most fascinating fine lady, till her time comes when she falls in love in so charming a manner that no man will be able to read of it without envy. There are great difficulties; but the man she loves is so worthy of her in every respect, so suited to her in character,—to his social position is below hers,—that the reader's interest and sympathy are secured. The wilful and bewitching little viscountess surmounts all obstacles but one, and that is Raymond Savoisy's duty to his parents. His father is a protestant pastor, with a disapproval of popery which makes him feel he would rather his son should die than marry a catholic. The mother is even more sternly opposed. Deeply as Raymond is attached to the viscountess, and she to him, neither of them entertains an idea of opposing the parental will. This deep sense of the obligation of duty, to be obeyed at all sacrifice, makes a striking point in the story, and gives it a strong interest quite independent of the love affair. However, at last all is happily ended by the impetuous little viscountess declaring her adhesion to the pastor's religion! The protestant reader will rejoice in so charming a convert, and even a catholic reader will forgive her under the extenuating circumstances."

[Athenæum.

MADAME DE BEAUSÉANT. by
BALZAC, in *AFTER DINNER
STORIES.*

2123

2124

MADAME DE MAUVES [Paris]
= No. 489

MADAME D'ORGEVAUT'S HUSBAND [by H: RABUSSON. N.Y.,
Dodd, 1891.] "treats a very serious problem in a most striking and interesting manner—the problem as to whether a woman can be married to a man and continue to love him and be happy with him when she has ceased to respect him. Mme. d'Orgevaut's second husband tells her, a few hours after their marriage, that he has been a dishonest man and has used his employer's money, but that he was successful in his gambling, has replaced the money, and has lived an honest life ever since. She loves him, and for the moment, overcomes by her feeling for him, she forgives him and permits him to remain with her. There is a certain charm at first in the sacrifice she imposes upon herself for his sake, but this does not last. It is not forgetfulness; it is slow familiarization with a new kind of happiness, a progressive initiation into the art of being happy through the numbing of the faculties which can make one suffer. It is the voluntary torpor of a woman who does not wish to know whether it was wrong to love first and condone afterwards. She does not blind herself; she goes to sleep. There are, unfortunately, awakenings and sleeplessness. Madame first knows the latter by short attacks, of which she hopes to be cured; but it is not long before she also knows the other, of which one is never cured—the great awakening. Her husband's error—which is inevitable and fatally com-

mon to all those who accept a rehabilitation—is to become used too quickly to the climate of indulgent silence and forced abnegation which surrounds him. The situation becomes intolerable. The wife tells him that the guilty person who is really worthy of being rehabilitated comprehends that there is no rehabilitation possible, save in a solitude courageously and voluntarily borne; he understands that there will always be in his conscience and in the memory of others, in that of the being he loves, something which would protest against this pardon. She can stand the life in close companionship with him no longer, and they separate. The story thus draws to a perfectly logical conclusion in its treatment of a moral question which men and women are being called upon to face every day."

2125

MADAME FIRMIANI, by BALZAC, in *After-dinner Stories*; also in *The Cat and the Battledore*; also in *The Vendetta*; also in *The N. Y. Mirror*, 14 & 21 Jan. 1837.

2126

MADAME JEANETTE'S PAPERS, by ERCKMANN-CHATRIAN, in *Ladies Repository*, Sept. 1873.

2127

MADAME LUCAS [Osgood, 1882.] "is a charming little story, the gentle veil of sadness towards the close scarcely interfering with the reader's delicate pleasure. There are many touches, indeed, of the positive amusement one anticipates from the headings of the chapters. Madame Lucas herself is a vivid little creation, illustrating pleasantly that when a Frenchwoman is good, she is very, very good. She is eminently French... She gathers about her a small circle of friends known as the 'Lotos-eaters,' comprising many people of many

minds, from the brilliant critic to the absorbed Irish gentleman who did not know a Fra Angelico from a Fra Diavolo. The plot is extremely slit and not in the least original; but the whole is a very charming bit of work from an author evidently of much cultivation." [Critic. 2128]

MADAME THERÈSE, by ERCKMANN-CHATRIAN, = No. 809.

MADAME'S GRANDDAUGHTER. [by F. M. PEARD (b. 1835): *Hatchard*, 1887.] "Everyone acquainted with Miss Peard's charming novels will welcome this, and not be disappointed. She takes her readers again to the sunny South, where she herself, it is very apparent, loves to be; and carries them to the spots she describes so well. This time it is to Grasse, on the Riviera; and there we live for the time amongst the olive-groves, the gardens of exquisitely scented flowers for which Grasse is remarkable, the hills and valleys, and the vues on all sides of the bluest of blue seas, and wander over the dilapidated castle in Castelbianco, with its gray walls and interesting associations, and with the quaint and lifelike group of characters which she describes with so vivid power. There is a spirit, humor, beauty, and pathos in Miss Peard's descriptions which seem to us to increase with each effort of her genius, and we thank her for adding so much pleasure to the reading hours of our lives. Few of our present-day lady-novelists can vie with Miss Peard in unfailing interest of subject, delicacy of character-delineation, purity of style, and a high and refined tone of feeling." [Spectator. 2129]

MADELAINE'S FAULT [*Remington*, 1883.] "is pathetic enough, and

short. The 'fault' of Madelaine, the French in character, will not be deemed a very heroic one." [Spectator. 2130]

MADELEINE [by JULIA KAVANAGH: *Appleton*, 1852.] deals with "the simple-hearted peasants in one of the wildest districts of Auvergne." [Norton's Lit. Gazette. 2131]

MADELEINE [by [LEONARD SYLVAIN] JULES SANDEAU (†, 1883) London, *Slater*, 1849.] the "a well-known book, and one deservedly honored with a crown, is perhaps a little utopian in its picture of a young Loué, reformed by his cousin, and by the agency of honest labor in which she ingeniously engages him; but it is a charming sketch." [Saintsbury.]—"It is as innocently charming as 'Madame Bovary' is the reverse. is the difference between the atmosphere of the dissecting-room and of primrose banks in the spring. Mr. Sandeau shows no lack of knowledge of the world; but he passes lightly by the shadows on its shady side, resting by preference on simplicity and virtue. Young Maurice de Valtravers, to use a vulgar but expressive phrase, is hurrying post-haste to the devil. Weary of the dulness of the paternal château he has longed to wing a wider flight. He soon succeeds in singeing his pinions, and has come crippled to the ground. There seems no hope for him: he is the victim of remorse, with neither courage nor energy left to redeem the past in the future; and he has found at last a miserable consolation in the deliberate resolution to commit suicide, when his cousin Madelaine, who has loved him in girlhood, comes to his salvation as a sister and an angel of mercy; with the rare sensibility of a loving woman, she understands the appeals which ar

most likely to serv her. She cōmes as a suppliant, and prevails on him at least to put off self-destruction til her future is assured. It prōves in the end, that, by a pious fraud, she has presented herself as a beggar when she was really rich. That she resigns herself to a life of privation, supporting herself by the labor of her hands, is the least part of her sacrifice. She has stooped to appear selfish in the excess of her generosity. Maurice swēars, grumbles, and victimises himself. But the weeds which hav been flourishing in the vitiated soil, die ūne by ūne in that heavenly atmosfere. Madeleine's sacrifices hav thēir reward in this world as in the other: and she wins the hand of her cousin, whōm she has lōved in her inmost heart, as the prize of her prayers and devotion." [Blackwood's.] **2132**

MADEMOISELLE, by F.. M.. PEARD, = No. 810.

MILLE BISMARCK [by [V:] H: [DE] ROCHEFORT [LUCAY]: *Putnam*, 1881.] "is in form and construction an excellent novel, and in these respects mīt hav been written by an academician, so far as it is possible to judge from a translation. It is, besides, entertaining from cōver to cōver, and contains at least ūne portrait which is a character-study of a good deal of acumen. This is the heroin, whōse tact in social diplomacy gave her the title of the book, her name being Antoinette Alibert. Miss Alibert's father is a professor and has but a small salary. Her mother is dead. She develops astuteness early. Realising, "at the age when little girls ar cutting dresses for thēir dols," that she never wil be pretty, she begins to endow herself with other attractions. She devotes herself to

study, not because she desires to lead Goethe, Byron, or Tasso, but because she wished it to be said of her when she entered a drawing-room: 'You see that young lady? Would you believe it? She knōs 3 languages.' The next end to compass is the entrée of some drawing-room. After she has accomplished that, her effort is to engage the affections of some important personage, and she succeeds finally in entrapping no less distinguished game than the President of the Chamber. To do this, however, she has been obliged to forge lōve-letters from a member of the noblesse, whō finds her out, and having her in his power, makes a very base use of it, compelling her to sacrifice either herself or her hopes of Talazac. She chooses the former, and the viscount falls in lōve with her. As she wil not recognize him and returns his letters unopened he falls ill, and his cousin, whō is in lōve with him and is his nurse, finds the letters and sends them to Talazac. —This is too bad, for Antoinette's character is in the main admirably sketched, and in point of art she deserves to be ranked with more celebrated portraits of the same type, which is a favorit ūne with french novelists." [Nation.] **2133**

MADEMOISELLE DE MALE-PEIRE. by REYBAUD, = No. 811.

MADEMOISELLÈ DE MAUPIN. [by THÉOPHILE GAUTIER (†, 1872): (Paris, 1835) Chicago, *Laird, Sergel*, 1890, 423 pp.] "It is not these things which the admirers of 'Mademoiselle de Maupin' admire. It is the wōnderful and final expression, repeated, but subtly shaded and differenced, in the 3 characters of D'Albert, Rosette, and Madeleine herself, of the aspiration which, as I hav said, cōlors

Gautier's whole work. If he, as has been justly remarked, was the priest of beauty, 'Mademoiselle de Maupin' is certainly one of the sacred books of the cult. The apostle to whom it was revealed was young, and perhaps he has mingled words of clay with words of gold. The creed may be an impossible creed, or an irreligious, or an immoral: that is for philosophers and priests and moralists to decide. We may certainly agree with Sainte-Beuve when he says that he does not advise any of his female readers to send for *Mademoiselle de Maupin*, tho we may doubt whether he seizes its spirit when he describes it as a book of medicine and pathology—one which every physician of the soul to have on some back-shelf in his library. It would be difficult to find a Bowdler for our *Madeleine*, and impossible to adapt her to the use of families. But for those who understand as they read, and can reject the evil and hold fast the good, who desire sometimes to retire from the meditation of the weary ways of ordinary life to the land of clear colors and stories, where there is none of this weariness, who are not to be scared by the poets' puppets or tempted by his baits, they at least will take her as she is and be thankful." [Saintsbury.]

2134

M'LLE DE MERSAC [Algérie] = No. 491.

MADEMOISELLE DE SEIGLIÈRE, by SANDEAU, in *American Rev.*, July, 1849 to Feb. 1850. 2135

MADEMOISELLE DESROCHES [by ANDRÉ THEURIET: N.-Y., *Bonner*, 1891.] "is the story of a physician's daughter reared by a peasant family, whose good sense and delicacy of feeling are strengthened by a

simple country life. Her subsequent history is full of interest, and shows how closely character and truth and romance are related." [Publisher's Weekly.]

2136

MADEMOISELLE GIRAUD [by ADOLPHE BELOT: Chicago, *Laird*, 1891.] "has reached us in a cleverly executed translation. The book had tremendous vogue in France. The public believed that it had here found food for its unwholesome curiosity, and continued to devour what it united in decrying. It rests on delicate ground, but it is delicately and seriously handled. It is an indictment for a crime; it is a session of the court, during which the depravity of society is exposed with the utmost severity. Its author has the clear, cold tone of a judge who probes human monstrosities and applies the eternal law of chastisement as an honest man. His offense is simply to have troubled the quietude of people who preferred to relate the story in question behind closed doors to seeing it freely circulated with all its avenging consequences." [Critic.]

2137

MADEMOISELLE MERQUEM. [by "G: SAND," i. e., Amantine Lucile Aurore (Dupin) Dudevant (†, 1876): N.-Y., *Carleton*, 1868.] The reader's first impression is of the extraordinary facility in composition begotten by the author's incessant practice. Never has a genius obtained a more complete and immediate mastery of its faculties . . . These things it is which bestow an incomparable distinction on this actual "Mademoiselle Merquem" far more than any felicity of selection in the way of events and characters. The style, as a style, strikes us as so far superior to that of other novelists,

MADEMOISELLE MERQUEM. [by G : SAND · N.-Y., *Carleton*, 1868.] "It is to be regretted, we think, that English-speaking peoples are so much attached to the novels of their respective countries as to care little for the masterpieces of foreign fiction, especially those of France. The critics of both countries feel, or affect to feel, a horror of French novels, but, as the French would say, there are novels and novels. We can understand and sympathize with the feeling which leads them to censure such works as the 'Lady with the Camellias,' 'Indiana' [No. 758], and some of the stories of Balzac, who, after Thackeray, is the greatest modern novelist. No French writer has suffered more from the prejudices and the ignorance of her English critics than George Sand. The works of hers which have been translated are few, and they have never been popular. We can recall but 4 or 5 American versions of her novels and novelettes, as 'Consuelo' [No. 650] and the 'Countess of Rudolstadt,' 'Teverino' [No. 2606], and 'Little Fadette' [No. 2108] ... For it is one of the special qualities of George Sand that she is always and thoroughly an artist. The story of Mademoiselle Merquem is very simple, as the story of most great works is—there is hardly enough of it to make a chapter in one of Miss Braddon's

romances—but as handled by George Sand, how charming it is, and how interesting, too, to those who prefer character to plot, and art to mere "sensation" writing! We shall not undertake to tell it here, further than to say that it shows that the coldest, most statuesque, and apparently least loving of women can be won by the right man, and so won is the sweetest, tenderest, and most womanly of women. The character of Mademoiselle Merquem is one of the most beautiful in the whole range of fiction, and to have drawn it so that it produces this effect is a triumph of genius ... The portrait of Mademoiselle Merquem is as lovely in recollection as that of Miranda or Imogen. The hero, Armand, who tells the story, draws himself very skilfully, and still more skilfully the person and individuality of his rival, Montroger, a weak, vacillating man, who with the best intentions in the world, is a monster of selfishness. The scene of the story is a village on the coast, the life of which, here as well as there, is painted with the idyllic freshness which is one of the greatest charms in the writings of this author. The adventures of Armand among the sailors are graphically portrayed, and will linger in the memory when scores of clever novels are forgotten." [The Albion. 2138]

that while the impression of it is fresh in your memory, you must make up your mind to accept her competitors wholly on the ground of their merits of substance, and remit for the time the obligation of writing properly . . . The romance before us is conceived and executed with a heartiness, a good faith, a spontaneity, which assuredly justify our use of the word "immortal." [Nation. 2138]

MADEMOISELLE SOLANGE. ["*Tenie de Fiance*") by FRANCOIS DE JULLIOT: Chicago. *Rand*, 1889.] "This is a dainty, graceful and thoroughly agreeable novel. It is a picture of provincial society of which the tranquil surface is rippled by the arrival of a young parisian lady, full of caprices, sensitiv, proud, and capable of entire devotion. The story is charming; one may even be permitted to say that it is a refreshment to find a new novel which is not the apostle of some theory, but a love story pure and simple. Perfectly refined in quality, unexceptionable in incident, it is a romance suitable for young girls as wel as for their elders." [Boston "Literary World." 2139]

MAGIC SKIN (The), by BALZAC.
~~THE~~ ECCENTRIC NOVELS.

MAKING AN OMELETTE [by GUSTAVE DROZ: in *Lippincott's Magazine*, Oct. 1871.] "is charming and pure." [Nation. 2140]

MAN AND MONEY [by ÉMILE SOUVESTRE (†, 1854): Liverpool, *Howell*, 1854.] "is an interesting but painful story,—shoing how a rich, hard-hearted man of capital may crush a rival and hunt him to poverty without in the least transgressing the laws. It is written on the text of "Competition," and shōs how the battle of mōney may be as fatal as

the battle of armies; and the moral is that brotherly love ôt not to be entirely excluded from business." [Athenæum. 2141]

—, SAME ("Two Rivals"), N.-Y., T. R. Dawley, 1865.

MAN OF THE PEOPLE (A) [by ÉMILE ERCKMANN and P: ALEX. CHATRIAN (†, 1890.): London, *Bentley*, 1871.] "is an account of the revolution of 1848, from the point of vue of one whō took no small part in it. Jean Pierre Clavel, the hero, is a cabinet-maker. He has come to the capital from Saverne, whēre his youth was spent; and the workshop in which he finds employment, is one of those places in which the revolutionary spirit was nurtured by hot discussion and made ripe for an outbréak. . . . The quiet scenes of Saverne life ar more interesting than the tumult of the revolution. When Jean-Pierre is first taken up by Madame Balais after his kinsfolk hav abandoned him, —when he climbs the long flits of stairs in the old-fashioned house which is to be his home,—when he masters his alfabet by grēat efforts, and is all the keener in his enjoyment of one day's holiday in the week,—when he puts his whole energies intō the work he is learning under the quaint old cabinet-maker,—a series of delitful pictures is unroled. No wōnder that Jean-Pierre himself looked bac with regret upon that life from the narro streets of Paris, remembering his runs throu the long grass and his swimis in the clear stream under the leaves." [Athenæum. 2142]

MAN WITH THE BROKEN EAR, by ABOUT, ~~THE~~ ECCENTRIC NOVELS.

MANON LESCAUT = No. 816.

MARBLE BUST (The), by ABOUT,

in *Russell's Magazine*, 1859, 36 pp. **2143**

MARGARET, by BERTHET, = No. 818

MARGARET MULLER, by BER-
SIER, = No. 819.

MARGERY MERTON'S GIRL-
HOOD [by ALICE CORKRAN: *Blackie*,
1887.] "is a careful and quietly hu-
morous study of the life of an orphan
who is placed by her father under the
care of a maiden aunt in Paris. The
aunt, tho' elderly and wizened, is a
good soul and sensible withal, and
manages to let her niece be reared
very much in the way that the girl
herself likes best. Margery and her
fello-students, the excellent Mrs.
Réville, the not less excellent painter,
Mr. Delteil, and, above all, poor Rose
Lifebore, are delightfully sketched.
Then there is a conspiracy to prevent
Margery from obtaining a prize to
which she is entitled, and there is
another conspiracy to defeat that con-
spiracy; and there are rural adventures
resulting in the arrival on the scene of a Prince-Charming in the person of
Arthur Wilton, a young Englishman,
who would doubtless have married
Margery in the final chapter, had
marriages been permissible in stories
for school-girls. The French simplicity
which, where it really exists, is
exquisite, and which is altogether the
opposite of that abomination known as
chic, pervades this story like a perfume.
An amount of skill and subtlety
has been expended—we do not say
wasted—on 'Margery Merton's Girl-
hood' which would have made the for-
tune of more than one good novel"
[*Spectator*.] **2144**

MARGUERITE, or Two Loves, by
DELPHINE (GAY) GIRARDIN: *Apple-
ton*, 1862. **2145**

MARIE DERVILLE [by HOR-

TENSE (GUIZOT) DE WITT: *Lippincott*,
1873.] "is a bright and pleasant story
of country life. The heroine is a daugh-
ter of a captain who departs on a 3
years' cruise. In his absence pecuniary
troubles overtake the family, and his wife
and mother set up a boarding-school, life in
which constitutes the principal material of the story."
[*Boston "Literary World"*.] **2146**

MARINER OF THE LOIRE (The)
by É. SOUVESTRE, in *Southern Lit.
Messenger*, Dec. 1855. **2147**

MARKETS OF PARIS (THE)
["*Ventre de Paris*"] by ÉMILE ZOLA: *Peterson*, 1879.] "is the most success-
ful and the subtlest study the author
has made of one of those colorless
characters which offer few or no
salient points to most students of life,
but whose delineation always tasks
the highest powers of the novelist of the
first class. The heroine, Lisa, belongs
to the Macquart family—with different
members of which all of Mr. Zola's
books are concerned—and unites her
father's selfishness and her mother's
industry; she may be called, in fact,
the embodiment of the reasons which
led to her parents' marriage. Her
enlightened self-interest assures her
that it is in the orderly path of life
that comfort dwells, and it is only by
the unwisdom of disorder, weakness,
poverty, and sin by which so poignant
a passion as anger is aroused in her.
Her husband's brother, an escaped
exile, suddenly reappears. Lisa is at
once ready to divide with him the in-
heritance which her husband received
from his uncle, and is displeased at
the arrangement between the brothers
which leaves it all in her hands and
gives Florent a home with them. Her
dislike of her brother-in-law begins
with her aversion to anyone who has

MARQUIS DE VILLEMER (The). [by "G: SAND," i.e., Amantine Lucile Aurore (Dupin) Dudevant (†, 1876): Boston, *Osgood*, 1871.] "The Duke of Aléria and the Marquis of Villemere are half-brothers. The elder is a 'beau gai-lard,' with a good heart and lively imagination, probably holding the pleasant position of 'Pami de tout les pères et le père de tout les enfants'; the younger is a somewhat gloomy person, more full of sentiment than of sense, and afflicted with a disparaging self-consciousness conducing to bilious temperament. Both of these mature personages fall in love with a young lady of good family but broken fortunes, who has gained some hold on the regard of the Marquise, and is retained by her as intimate companion. The duke is one of those persons who would rather burn than marry; while his younger brother is absorbed in the absurd notion that an early indiscretion, resulting in the substantial evidence of an unseen offspring, must forever stand between him and the accomplishment of legitimate desires. The contrast between these two affords the main material of the story. The restoration of family wealth and worldly position is the grand ambition of the marquise, and, deeming the elder son a hopeless scapegrace, she plans a marriage between the grave mar-

quis (aged 33) and Diane de Saintrailles, a very desirable 'partie'; but the duke's elastic heart yields to his brother what he for once desired to gain by honest means, and without much more scruple than you would feel in changing a florin for two shillings, takes for his wife the heiress, while the cadet appropriates the other lady . . . Moving eloquence, sparkling wit, lively and rapid equivoque, combine to strain and enchain the attention; and all the while we never lose the sense of truth, not only in the sentiment moving each character, but also in the tone of the conversation; the atmosphere of refinement overlaying the depth of feeling; maternal devotion tintured by world-knowledge in the marquise, so calm and placid, so prudent while so anxious; the uncontrollable vivacity of the duke, who, tho' throughout a character of almost libertine freedom, never loses the sense of 'noblesse oblige', and shows a heart while he speaks as a cynic; the earnest nature, colored with perhaps too deep a shade of gloom, of the younger brother, lifted by a pure love out of the sloth-of-despond of self-reproach; the delicate perception and womanly instinct of the dependent girl, whose pride is one long battle against her affection; all these 'nuances' of natural life are portrayed with equal force." [Examiner.]

suffered such hardships; that he has suffered unjustly, and that his character is noble. Only emphasizes her general sense of a hopeless muddle where everything should be so clear. His willingness to live without work, altho he does not spend a tithe of what belongs to him, increases this aversion by offending her sense of the necessity of work in any well-ordered life, and in one way and another she forces him to accept a position under the government which he hates as his persecutor. He is drawn into a revolutionary society, which she discovers, and, frightened for the safety of her family, she denounces him to the police, who are already in possession of her story through anonymous letters from the neighbors. Florent is transported, and Lisa quiets her conscience by reflecting that her course was open, and that her brother-in-law had already been denounced, and above all by the return to the quiet and orderly life which had been interrupted. There is nothing contemptible in Lisa, it is to be remarked. She is one of the elements of society, and a product of civilization; tho an incarnation of selfishness, from sheer force of selfish wisdom she escapes the patent failings of characters superficially similar; she has, indeed, the garnered worldly wisdom of ages, and might be offered to Mr. Mallock as an example of the passion with which 'honesty is the best policy' may be worshipped, or to some of his critics as an example of the tragedy such a character develops when brought into contact with a life ordered by ideas which, however completely they may pre-figure the wisdom of the future, nevertheless threaten the comfort secured by the wisdom of past. Like

the rest of his books, 'The Markets of Paris' shows M. Zola committed to a theory of novel-writing, but, unlike some of them, it shows his ability when he is at his best, to sink his theorizing in an acute and dispassionate study of life and character. The details of the story, aside from the development of its principal character, are even slighter than is usual with him." [Nation. 2148]

MARMORNE, = No. 824.

MARQUIS DE LÉGORIÈRE by SUE, [in Omnibus, vol. 2., N.-Y., Moratt. 1844.] = No. 826.

MARQUIS DE VILLEMER, by "G: SAND," Boston, Osgood, 1871. 2149

MARRIAGE (All About) by "GYP," i. e., countess Martel de Joinville: N.-Y., Tousey, 1880. 2150

MARRIAGE IN HIGH LIFE (A). [by OCTAVE FEUILLET (†, 1890): Phila, Porter, 1875.] "The hero is handsome, rich, and accomplished; but at the age of 30 is still a bachelor. He desires to marry; but the wives he sees in society do not suggest to him the idea of domestic bliss. At last, he is introduced by his match-making godmother to Marie Fitz-Gerald, and the two are presently betrothed. The characters of the two, and the circumstances of their marriage, are unqualifiedly auspicious; and they begin their new life assured of a blissful future. Their delitful dream is soon interrupted. Mrs. de Rias, intoxicated by the excitement of parisian society, yields herself to it without reserv, and her husband, thus robbed of the home happiness he had anticipated, withdraws from his wife. Under the influence of certain gay ladies with whom she is intimate, Marie accepts the easy filosofy of their set, and draws near the precipice of ruin. At the most dangerous crisis she is

saved." [Boston "Lit. World." 2151

MARRIAGE OF GABRIELLE

(The) [by DANIEL LESUEUR: Chicago, Rand, 1890.] "is pleasantly told, the tone of the lōve-tale is good and pure, and all ends happily." [Witter. 2152]

MARRIAGE OF LOVE (A), by HALÉVY. = *LOVE MATCH*.

MARRYING AND GIVING IN MARRIAGE = No. 494.

MARRYING OFF A DAUGHTER ("MARIER SA FILLE") by "HENRI GRÉVILLE," i. e., Alice M.. Céleste (Flcury) Durand: *Peterson*, 1878.] "is an entertaining story. The heroin and the hero stand out in bold relief against the setting of their disreputable surroundings, and there is a great deal of humor in the talk of all the people. In short, the writer's cleverness cannot be questioned, and there will be but few, if any, to say, who will object to the good-natured way in which the good people are rewarded for their virtue by a comfortable income." [Atlantic. 2153]

MATILDA. [by EUGENE SUE: N-Y., WInchester, 1844, 8°, 414 pp.] "The 'young woman' whose memoirs are laid before us has hardly contracted a marriage with one of the most charming, fashionable and devoted of men, before she discovers that her husband is bound hand and foot in the thrall of a Mephistopheles, who will not be content unless she also is made to minister to his satisfaction. This demon has riches by the bank full,—of course, agents by the hundred; and the strong interest of the book is excited by the perpetual terror he maintains in the mind of the heroin, whose reputation he destroys, whose person he menaces, whose husband, finally, he bribes and degrades

until he becomes a partner in his designs." [Athenaeum. 2154]

MAUGARS, JR., = *YOUNG MAUGARS*.

MAUPRAT, = No. 836.

MAURICE, by F: BÉCHARD, Carleton, 1871. 2155

MEMBER FOR PARIS (THE). [by EUSTACE CLAIRE GRENVILLE MURRAY (†, 1881): *Smith*. 1871.] The hero "mixes in the 'grande monde,' makes acquaintance with literary and other celebrities, among whom we recognize Arsène Houssaye, Jules Favre, Blanqui and Worth. There is a vacancy for the Corps Législatif and Macrobe urges Horace to stand for it, and so intrigues that he is triumphantly returned. The pictures of Parisian society which the book contains are thoroughly life-like, and such as only an intimate knowledge of it would enable any writer to depict" [Athenaeum. 2156]

MERE CAPRICE (A). [by M.. (HEALY) BIGOT: *Jansen*, 1882.]

"The writer has the power of reproducing truth and scenes from the French point of view which almost amounts to genius. The 'caprice' is the whimsical fancy of a rich, heartless, and idle woman for an orphan girl. Her best motiv is revenge upon her husband's relatives, so that it is only natural that upon the discovery that the girl has by her beauty unconsciously won the love of the artist who is the object of her own ardent passion, she ruthlessly turns her out of doors. The moral of the book is high and pure in intention: it is the artist who dreams of 'an ideal of tender love, unlike mere fevered passion—love which dares show itself to all; a healthy, honest love, which would not fear the blessed monotony of every-

MARTIN, THE FOUNDLING [by M. J. EUGÉNE SUE (1804-57): *London*, 1847.] "is a book which no one can read without seeing that it is written with a serious moral and even political purpos. It is a manifesto against the relation between rich and poor, such as the present institutions of society hav made it. The author aims at exhibiting the moral perversion which the existing state of society engenders in a part of the rich and a part of the poor, and this is done with something of the melodramatic exaggeration of the "Mysteries of Paris" [No. 2183], tho in a far less degree. But he also presents, from both classes, characters of the noblest and hiest principle, and the most conscientious self-control, and I do not fear to ad that there ar diffused throu the book, and illustrated by the conduct and maxims of those characters, many principles of conduct and ideas of moral and social imprōvement, deecidedly in advance of the age, and shoing in the writer no ordinary degree of the desire and the

capaçity both to imprōve the outward condition of mankind, and to raise the tone of their minds; notwithstanding some errors, and amōng the rest a very deecided tendency toards Communism, which in this most imprōving writer further reflection wil probably reduce within just bounds." [Corres. Examiner. 2153 d]

MATHIEU ROPARS: (ET CETERA) [by EMILE SOUVENRE (1806-54): *Putnam*, 1868.] is "an admirable version of one of the sweetest and saddest little domestic dramas of this delightful writer, whose genius was radiant with everything which is best in his country's literature. No English or American author whose acquaintance we hav yet made could hav written "Mathieu Ropars," and but one or tw̄ German ones. "Tossing up for a Husband," by the Vicomte Ponson du Terrail, is as amusing as it is witty, sholing the liter side of French literature at its best. A third sketch of the same sort is "Woman Never at a Loss," the author of which is not given." [The Albion. 2153 v]

day life, with its work, and rest, and lo talks by the common hearth, and the patter of little feet for its home music'; but it is taut only by negatives, and the story groes more pitiful as each struggle of the poor girl is more hopeless. The plot is new enuf and exciting enuf to compel the reader to follo it to the end, but the book wil never be opened the second time; for, wel written as it is, thêre is nothing beyond the plot to counter-balance the painful impression of the catastrofë." [Nation. 2157

META HOLDENIS. [by V: CHERBULIEZ: *Appleton*, 1873.] "The story is told in letters by a young man, a painter, to a lady, a friend living on the Rhein, whô has written to him that she has chosen for him the maiden he is to marry. The latter is a charming girl, sentimental as wel as practical, and her eyes ar of a heavenly blue; but about those heavenly blue eyes he has his opinion, and the novel is the account of the manner in which his present opinon of them was formed . . . Naturally, at an early opportunity, Tony and Meta seek an explanation, which has the usual result of explanations in complicating matters more than ever, bringing him again under the power of her fascination . . . The intrigues of the girl ar discovred, and she leaves the house. Afterwards she becômes a protestant sister, and denounces the immorality of the French, taking an account of the conduct of Tony and M. de Manserre for her text. It is, as may be seen, the story of an intriguier, and, in our opinion, it makes a very interesting novel." [Na. 2158

MICHELÉNE [Normandie] = No. 495.

MILDRED VERNON [by HAMIL-

TON MURRAY: *Colburn*, 1848.] "is a novel of more than ordinary excellency. It is unusually wel written; the characters ar wel sustained; the conversations natural and lively; the plot one of grëat interest and skilfully developed; and altho much of the society intô which we ar introduced is, both socially and politically, as bad as need be,—the scene being laid amông the hîer ranks in Paris towards the close of Louis-Philippe's rëign,—yet the tone and feeling of the book ar good throuout, and the morality, while neither narro nor severe, is on the whole pure, correct, and even hî-minded." [National Review. 2159

MILLER OF ANGIBAULT (The). [by "G: SAND," i. e., Amantine Lucile Aurore (Dupin) Dudevant (†, 1876): London, *Churton*, 1847, *Simms*, 1853, *Weldon*, 1878.] "The author introduces us to a fâse of french life, unfamiliar to the ordinary reader; and, while working out a plot of extraordinary interest, givs us pictures of affairs such as could hav been drawn only by the hand of a master, and which, of themselvs, unaided by the fascination of the story, entitle this novel to rank amông the author's best." [Boston "Literary World."]—It "is divided intô 5 parts, embracing a narrativ of 5 successiv days; and with the exception of the prolog, the scene passes entirely within the narro limits of a country parish. The blemish in the book is that the author pushes to extravagance her dreams of an ideal equality of ranks. Marcelle, the beautiful baroness, has formed a platonic friendship during her husband's life with Henri Lémor, a working engineer. When her husband dies, it is her delit to believe that she can besto herself on the friend whô

has avowed his attachment to her. But Lémor is proud, and an enthusiast in the principles which have won him her admiration, and the idea of Marcelle's riches revolts him. He decides to fly from her, for a year at least; but like the moth flickering round the flame of the candle, he cannot help coming after her to Blanchemont. He experiences a moment of transport in hearing that her late husband has ruined her. Then, again, there is a relapse to despondency when he finds that enough has been saved from the wreck to give the object of his adoration a tolerable fortune. Finally, a fire, which burns a bundle of bank-notes with the farm buildings of Blanchemont, reduces her means to such a very modest independence, that he succeeds in shaking himself free from his scruples. They marry, and look forward to a life of unruffled love in a cottage. Such is the outline of the romance; and so far it sounds, and it is, absurd enough. Yet such is the inimitable skill of the narrator that the book does not strike us as ridiculous in the reading; and we see in Marcelle a high-minded and fascinating woman, by no means excessively eccentric. Refined as she is, born and reared as she has been, it is barely conceivable that she could find a congenial spirit in Lémor, who must appear to a man of the world to be a prig and an embodiment of crochets. But there is an easy and effortless abnegation of the habits and prejudices of her birth and breeding in the way in which she associates with the boors of Blanchemont, altho it savors unquestionably of poetical license." [Blackwood's.]

2160

MIMI. [by ESMÉ STUART: London, 1880.] "But our readers must

not suppose that this little novelette deals only with a child's fancies, or with word-pictures of Normandy scenery and the homely prettiness of a farm. We have a tale of really thrilling interest, told with the simplicity and vividness which are only natural in recalling some exciting and startling incident of childhood; and exceedingly well told." [Spectator, 2161]

MIMI PINSON, *à la Musset.*

MISERABLES (*Les*) = No. 790.

MISERIES OF PARIS, by EUGENE SUE: N.-Y., W. H. Davis, 1891. **2162**

MRS. DYMOND [*Paris*] = No. 500.

MODERN CYMON (*The*) [“Jean”) by [C:] PAUL DE KOCK: London, rep. Phil'a, *Carey*. 1833.] “is an interesting novel, by a writer of much celebrity. The story, which is the same with the “Cymon” of Dryden, is truly delightful, and has ever been fascinating, tho it be found in every language. A youth of wild passions and bearish, uncultivated manners, which entirely conceal his naturally good heart, is arrested at the beginning of his evil courses, by the sit of a lovely woman whom he rescues from an attack of some robbers in a lonely street in Paris. Being gradually impressed with a sense of his deficiencies by comparing himself with others, he resolves to reform, and devotes a year to intense and solitary study in an ‘entresol’ oposit the house of his mistress, whence he catches a glimpse of her daily as she walks out and returns. The dénouement is still more interesting. His manners become polished, his address easy, ruffness and forwardness give place to modesty and diffidence, and the lovely cause of this wondrous change becomes his.” [N.-Y. Mirror.]—“If

we were required to mention anyone of Kock's numerous productions as a specimen and proof of his talent, we should select *Jean*; not because it contains the most brilliant of his humorous sketches, but because it is the most regular and best conducted of his novels, the most complete, varied, and natural; and while it certainly would not disgust—as some of his romances might disgust a fastidious English reader—would prove the capability of the writer, and demonstrate the nature and character of his style . . . The skill of the author is not shown in the original conception of the subject, but in his admirable style of carrying it through; first, in the naturalness of the character of *Jean* under the circumstances of his education, the amusing manner in which these circumstances are exhibited, and next, for the knowledge of human nature, which has enabled him to trace all the changes affected by the operation of new motives and new ideas of pleasure." [Foreign Quart. Rev. **2163**

MODERN FRENCH LIFE (translations, edited) by C. G. F. ()
GORE: London, 1842 **2164**

MODESTE MIGNON. [by HONORÉ "DE" BALZAC: *Roberts*, 1888.] "Few of Balzac's novels appeal to the taste and sensibilities of English readers so fully as 'Modeste Mignon.' The heroine is a charming young girl who sets about falling in love in a very original and striking way, and chooses her husband with a mixture of audacity and good sense, which provoke interest and sympathy. Still, full of brilliancy and charm altho the story is, the essential unreality of the chief character is always before the reader's mind. Modeste is ardent, naive, innocent, but

she is not, after all, an actual girl, but a mere projection of Balzac himself. Behind her spontaneity is the author's intention—the intention of a deeply sophisticated mind, full of whim, resource, and experience. But Balzac, being always Balzac, is never less than great, and 'Modeste Mignon' is one of the most delightful of his works." [American.]—"In this work Balzac deals with the lighter and sunnier side of the *Comédie Humaine*, often more of a tragedy in his hands. It tells of the love affair of a pretty daughter of a Haye merchant with the friend of a Parisian poet, carried on in a correspondence in which the friend masquerades as the poet himself. The most amusing situation in the book is where Dumay, the watch-dog of the maiden, goes to Paris to pull the nose of the impudent scribbler who has dared from his garret to address the girl, and is amazed and confounded by the splendor of the Canalis mansion. There are tedious places in the book, connecting the various episodes, but the reader would as soon quarrel with life for its stupid hours, as with Balzac, for it is impossible in reading him to avoid the feeling that Balzac is life." [Overland. **2165**

MONEY. [by "JULES A. TARDIEU," i.e., J. D. de St. Germaine (?): London, *Allen*, 1879.] Here "we have a quiet comedy, clean, fragrant, and well written, rather crowded with characters, which, however, are drawn with good effect, and flavored with a mild humor." [Boston "Literary World." **2166**

MONEY. [by ÉMILE ZOLA: Boston, *Tucker*, 1891, 435 pp.] "is, as its name implies, a record of the effect produced upon the human race by its greed for gold. Certain capitalists,

men whō hav spent thēir lives in speculatiy ventures on the Bourse, start a Universal Bank, in connection with which thēre is tō be a steamship company. At first the scheme succeeds brilliantly, then cōmes the inevitable crash, and with it the crush of the small, the trampling crowd which folloes large armies, passion descending from the parlor tō the kitchen, from the bourgeois tō the workman and the peasant, and which hurled intō this mad gallop of millions subscribers having but twō or three shares, the whole emaciated and hungry mass of tiny capitalists which a catastrofē such as this sweeps away like an epidemic and lays at rest in the pauper's grave. The originators of the scheme, those whō hav been the cause of all this, ar pursued by the endless wail arising from the fitful anguish produced by this tragedy of mōney. In its study of the subject, which it is the purpos of this novel tō treat, it is truly grēat. The descriptions of the scenes at the exchange, the development of the character of the man whō is the mainspring of this mad speculation, the horde of parasites whō cling tō him in thēir overpowering greed until he goes down and then desert him, ar certainly marvellous in thēir realism. It is a masterly work, unnecessarily revolting at times in sōme of its details, nevertheless a book in which a difficult subject is handled with the utmost skil and which sustains the most unflagging interest tō its last page." [Critic.]—"In his latest novel, *L'Argent*, thēre is a fairer balance than in his other books; thēre ar decent people, kindly folk, men and women of honest hearts and willing hands. We hav a pleasant glimpse

of the home life of Mazaud, the stock-broker whō commits suicide when he fails. The Jordans, husband and wife, ar perhaps the pleasantest pair tō be found in all Zola's novels. With the novelist's increasing fame, apparently, he is taking briter vues of humanity. And Madame Caroline, despite her lapse, mīt almost be called an honest woman, if this is not a paradox, she is a strong, wholesōne, broad-minded creature, admirably realized. Thēre is no disputing also that Zola is a novelist of most extraordinary fecundity and force." [Brander Matthews.]

2167

MONEYBAGS AND TITLES. ["*Sacs et Parchemens*") by [LEONARD SYLVAIN] JULES SANDEAU (†, 1883): *Lippincott*, 1851.] "A certain epigrammatic vivacity of style and expression, occasionally amounting tō wit, and an ingenious plot, fully sustain the reader's attention. The types presented of certain important classes of frenchmen ar certainly not flattered but neither must thēy be looked upon as mere caricatures . . . The pivot of the tale is the misplaced ambition of a wealthy parisian citizen, whose heavy purse and huge vanity render him the target of a host of inguers, and especially of a dowager marchioness, more proud of her pedigree than scrupulous in her manœuvres . . . Its tone and tendency ar alike unobjectionable; and we are quite sure that it wil be a general favorite with english readers." [Blackwood's.]

2168

MONKEY ISLAND, or The Adventures of Polydore Marasquin, by LÉON GOZLAN: *Warne*, 1888. 2169

MONSIEUR ANTOINE = SIN OF M. ANTOINE.

MONSIEUR DE CAMORS, by

MONSIEUR DE CAMORS. [by OCTAVE FEUILLET (†, 1890): N.Y., *Blelock*, 1860, Phil'a, *Peterson*, 1870.] "Some persons hav taken 'M. de Camors' for M. de Morny, others for the Duke of Gramont; but the personage is one of pure imagination, and is meant to represent a class . . . Camors, the elder, thot nothing of religion, little of honor, a good deal of politics and fencing, and he concluded his adviçe to his son by counselling him not to get angry, to laf seldom, and never to weep. Whilst he was penning these instructions, his son was seducing the wife of an innocent architect with whom he had been at school . . . The acquaintance with Lescandre was renewed by an accidental meeting. Camors endeavored not to fall in love; but one fatal opportunity got the better of his resolution. A dinner-party, the husband called away on business, an ant obliged to retire by a headache, a young wife left 'tête-à-tête' with a handsome man of fashion, a few minutes spent in the twilight, hands that met: 'Sir, I beg you to leave me;' a few seconds more, and Mrs. Lescandre awoke from a trançe. . . . Camors goes to parliament, and becomes a working member. He was looked upon as a probable minister, and made himself useful in committees. His father had recommended him 'honor,' and a lot of men about town thot the principle a good one. They formed a Patent Safety-Club; no member of the club was to trifl with the wife or dauter of another member. This rule was not applicable to people who wer blac-balled, and so the margin given to the leading principle was large. Tho not married, Camors joined it

and General de Campvallon did likewise, and an extra barrier was thrön between the rising Deputy and Mrs. de Campvallon. Wild resolutions, vows, reflections on the regulations of the Patent Safety Club wer all made in vain in presence of the superb beauty and elegant woman whō ruled the world of fashion, and whō had never ceased to love. There wer moments of remorse; and Camors was very near confessing his crime at the club. The poor general suspected nothing til an anonymous letter half-opened his eyes. From behind a curtain whêre his wife places him he is witness of an intervue between the couple. Camors arrives, is coldly receivd by Madame, and immediately smels a rat behind the arras. Charlotte persuades him to marry, and in the hearing of the general, he promises to espouse Mrs. de Técle's dauter. Camors keeps his word, and an element of jealousy is introduced: the mistress is jealous of the neglected wife, whō one day is put in possession of a letter from Mrs. de Campvallon to her husband, which leaves no doubt of the intimacy existing between them. The countess finds that she has been married merely to favor the intrigues of others. Mrs. de Técle had to come from the country; there was no scandal; but the young wife was carried home broken-hearted. Camors did try to become better, but could not; he wrestled in vain with his fatal attachment . . . Curious trials crop up now and then, and Feuillet might select half-a-dozen to show that his picture of French life is not over-drawn." [Examiner

OCTAVE FEUILLET: N.-Y., *Blelock*, 1868; Phil'a. Peterson, 1870. 2170

MONSIEUR D'HAUTERIVE =
ROMANCE OF A POOR YOUNG
MAN.

MONSIEUR FRANCOIS by IVAN
TURGÉNIEF: in *Appleton's Journal*,
May, 1880. 2171

MONSIEUR SYLVESTRE. [by
“G: SAND,” i. e., Amantine Lucile
Aurore (Dupin) Dudevant (†, 1876):
Roberts, 1870.] “The hero is a young
man whō has abandoned the house of
his uncle, and his probable héirship,
because that relativ would force him
intō a distasteful marriage . . . In his
retirement Pierre presently becōmes
conscious of twō nēbors—an old man
and a young girl. In due time he be-
cōmes acquainted with both, finding
ōne tō be M. Sylvestre, and the ōther
tō be the lady whōm his uncle desired
him tō marry. The progress of the
acquaintance of these three.—poor,
proud, hī-souled creatures, each pos-
sessing a secret sorro,—is touchingly
sketched. The reader falls instantly
in lōve with M. Sylvestre, and be-
cōmes penetrated with the keenest
curiosity about him. In the de-
velopment of the story twō ōther
ladies—tō each of whōm, at different
times, his uncle had wished tō mari y
Pierre—ar introduced, both of strong
and striking individuality; ūne mar-
ried, the ōther single. Anōther male
character cōmes in, M. Gédéon, a Jew
of grēat wealth, powerful intellect
and marked personal fascinations.
Among all these personages, thrōn
tōgether in the country, sundry lōve
affairs spring up, and the history of
these make the volume.” [Boston
“Literary World.”] 2172

MOTHER (A). by H. MALOT, N.-
Y., *Belford*, 1890, 284 pp. 2173

MOTHER AND DAUGHTER, by
BALZAC, in vol. 5. of *Romancists' Library*,
ed. Hazlitt. London, 1841. 2174

MOTHER OF A MARCHIONESS
(The) by ABOUT, in *The Great Repub-
lic*. N.-Y., aug.-sept., 1859. 2175

MOTHERLESS = A PARISIAN
FAMILY.

MOUSTACHE, or Three Students
of Paris [by [C:] PAUL DE KOCK: in
The Novelist, London, 1839.] “Paul
de Koch is that in the literary world,
which Michel Angelo was in the
realms of sculpture—a perfect master,
whō with a single touch can repro-
duce nature in all its tūest and most
various shapes. He is as much at
home in the pathetic as in the humor-
ous, and can extract tears from the
eyes as readily as he can draw smiles
tō the lips. His sensibility is natural
and true; that of Dickens is insipid
and mawkish. That half-school-boy—
half idiot. Nicholas Nickleby, with
his maudlin ideas of honor which
scarcely repress the spirit of the ad-
venturer, finds no parallel in the cate-
gory of heroes whō figure in the nov-
els of Paul de Koch. We cannot dō
ōtherwise than pronounce Nicholas
Nickleby tō be a most unfortunate
tale, written without palpable plot or
design, interrupted by frequent as-
tounding starts and leaps, and so
forced in its ‘dénouement’, that the
reader almost wōnders what refer-
ence the last number bēars tō the pre-
ceeding ūnes . . . Giving the full
awaid of his grēat merits tō Mr.
Dickens, we cannot admit that he is
tō be named even in the same breath
with Paul de Koch. The French au-
thor is a man of education.—Dickens
dōes not pretend tō possess this ad-
vantage: the former is as familiar
with the pathetic style of writing, as

with the humorous; the pathos of the latter is bombast or bathos. Paul de Kock's writings contain a degree of interest which renders it impossible for the reader to lay down the book until he has arrived at the end; his descriptions are very brief, but invariably contain a volume in a few words; and his scenes of life amongst the middling or lower orders of the Parisians are indisputably the most faithful and natural pictures of the same subjects upon record." [Monthly Review, 1840.]

2176

MUSSET, [L: C.] ALFRED DE, SELECTIONS from his *PROSE AND POETRY* [N.Y., Hurd & Houghton, 1870] contains *White Black-birds*, and *Mimi Pinson*.

2177

MY BROTHER JACK = *LITTLE GOOD-FOR-NOTHING*.

MY BROTHER YVES, by "P: LOTI": *Vizetelly*, 1887.

2178

MY COUSIN, MISS CINDERELLA. [by LÉON DE TINSEAU; *Appleton*, 1888.] "It is a slight but agreeable performance, and the picture given in it of an old aristocratic French family has a striking air of reality." [American.]

2179

MY SISTER JEANNIE. [by "G: SAND," i. e., Amantine Lucile Aurore (Dupin) Dudevant (†. 1876): *Roberts*, 1874.] "The incidental contrast of the vehement love-making of Laurent and Manuela with the timid, child-like, yet fervent drawing together of Laurent and Jeannie, is one of the many weighty lessons of the book. It might seem absurd to commend 'G: Sand' as a moral teacher; but we venture to say that no one can read this book carefully and searchingly without feeling conscious of a refining and ennobling influence. It is unlike any of the author's earlier novels with

which we are familiar, being simple in thought and style, and pervaded by a certain gentleness of spirit which is very pleasant." [Boston "Literary World."]

2180

MY STORY [by K. S. MACQUOID: *Appleton*, 1874.] "is a novel in autobiographical form, and is written with quiet power. It is singularly refined, and is one of the most delicate and beautiful histories of the transformation of woman's nature under the influence of love which we ever met. The plot is simple, and the action is so circumscribed that many novel-readers will find no entertainment in the book. But it is one of those stories whose charms are subtle, not external and palpable . . . The personages of the story are strongly individual and drawn with sharpness and delicacy, the many French characters being especially winning, and the pictures of French country life, tho' very quiet, are not less delightful. The novel is a good, almost great, one of its kind, and its tone is as pure as the ripple of a brook." [Boston "Literary World."]

2181

MY UNCLE BARBASSON [by MARIO UCHARD: *Vizetelly*, 1888.] "among the author's more or less fantastical novels . . . has enjoyed exceptional popularity . . . Thoroughly French in the character of the adventures it describes, but unlike much modern French fiction, it aims at being amusing rather than psychological." [Athenaeum.]

2182

MY UNCLE BENJAMIN, by TILLIER. = No. 855.

MYSTERIES OF PARIS. [by M. JOSEPH] "EUGENE" SUE: N.Y., *Winchester*, 1843.] "A sovereign prince is the hero—his daughter, whom he has disowned, the heroin; and the

tale begins by his fitting a man on the street, and taking a fancy to his unknown child, who lives in one of the loest dens in Paris! The other 'dramatis personæ' ar convicts, receivers of stolen goods, murderers, intriguers of all ranks—the aforesaid prince, in the disguise sometimes of a workman, sometimes of a pickpocket, acting the part of a providence among them, rewarding the good and punishing the guilty. The english personages ar the Countess M' Gregor—the wife of the Prince—her brother Tom, and Sir Walter Murph, Esquire. These ar all jostled, and crowded, and pushed, and flurried—first in flash dens, whère the language is slang; then on farms, and then in halls and palaces—and so intermixed and confused that the clearest head gets puzzled with the entanglements of the story; and confusion gets worse confounded as the farrago proceeds." [Blackwood's.]—"The morality of 'Les Mystères' strikes us as worse, because of the hier professions made in it by the author, and recognized by the throngs of his eager admirers. In this tale as we hav said. we encounter power in the cause of benevolence. The passion of the Grand-Duke of Gerolstein is to bring mischief to light, to succor misery, and to punish evil; he stalks throu all the moral filth of Paris, redressing crime by crime, detecting chicanery for artifice.—here, putting out the eyes of one sinner, to giv him time and motiv for repentance,—thère, awakening the vilest passions of another, without satisfying them, that they may sting their possessor; telling falsehood after falsehood, employing tric after tric, to recommend truth, and purity, and disinterestedness—and to set right the

distortion in the relations between the small and the great, the wearers of rags and of cloth of gold." [Athenaeum.]—"We freely avow, that in the whole range of fiction-writing, we hav never met anything so thrilling and powerful as 'The Mysteries of Paris.' The works of Mr. Dickens, while they do not surpass the "Mysteries" in bold and effectiv delineation of character and freedom and truthfulness of dialog, fall far belo them in interest of plot and general scope and purpos. Thère is something of that indefinit vastness about the design and execution of the "Mysteries"—that shifting and far-stretching horizon which seems as if just subsiding from the infinity of chaos—that speaks of sublimity, and startles the soul with a class of sensations seldom aroused by literary stimulants. To enter into anything like an analysis of the plot of this wönderful book would be totally impossible—as nothing short of copying the whole would giv the reader an efficient idea of the power, pathos and poetry here strewn over the loest and most disgusting details of lo life as wel as the hypocritical and seductiv vices of the nobility and the court. Some of our readers may hav met random assertions that the "Mysteries" contain much that is improper and impure, in thôt and expression. This is not so. We profess to despise and loathe the licentiousness of the press as heartily and wholly as anyone; nor could any consideration tempt us to gloss over a work which we thôt had an improper tendency. Such, however, is not the "Mysteries of Paris." True, much which is evil, gross, disgusting, horrible, is thère described, and with so vivid power and effect, that it is as

if a broad glare of lightning had suddenly illuminated the dens of a vast metropolis and laid bare their secrets. There is no maudlin attempt, as in Paul Clifford, to sugar over crime, and show only its fairer side. The picture is truth; and all truth is wholesome. The translator, Mr. Town, has performed his difficult and thankless duties with a neatness, a delicacy of finish, a clearness of perception, and an acuteness of comprehension, which do him honor." [Ladies' Companion. 1843.]

—. SAME (abridged), *Harper.*
1843. 2183

MYSTERIES OF THE HEATHER, by F. SOULIÉ: N.Y., *Langley.*
1844. 2184

MYSTERIES OF THE PEOPLE, by SUE, = No. 856.

NABOB (The). [by ALPHONSE DAUDET: *Estes, Smith,* 1878.] "is a picture of Parisian life in the garish heyday of the Second Empire; and the evident intention is to show how essentially tawdry, hollo, contemptible, intellectually little and morally base, that superficially brilliant régime really was." [Appleton's.]—"The hero is a man from the south of France, who has risen from great poverty to the possession of enormous wealth by mysterious practices in Tunis. Of course his main desire, now that he has made a fortune, is to spend it in Paris . . . One of the most prominent figures in the motley crowd is the Duke de Mora. This worthy nobleman is distinctly drawn, and so are some of the less aristocratic characters; but the nabob himself rises far above them all. The story of his crude, boyish ambitions, of his sincere delight in his success, of his humility in defeat, of his affection for

those he loved, and of his kindness for every one, is good reading, altho the narrative is too profusely enriched with all sorts of scandalous titbits which forever tickle the reader's appetite." [Atlantic.]—"An Irish doctor is one of the leading personages in the story. His celebrity in Paris about 1860, his intimate friendship with de Morny, the description of his person, and even the decorations which he wears, suggest Sir Joseph Olliffe. Mr. Daudet wished when he wrote the book that his readers should say to one another, 'Jenkins, you know, is Olliffe.' Yet he makes the Duke's physician live publicly with a lady who turns out not to have been his wife, and, not to speak of his minor crimes, he makes him murder his friend and patient, the duke. Sir Joseph Olliffe's wife and children are living. Portraits, far from flattering, of Mr. Mocquard and of some who, like Mr. Jules de Lesseps, are alive, are also introduced." [Athenaeum. 2185]

NANON, by G: SAND, = No. 859.

NATHALIE. [by JULIA KAVANAGH: *Colburn,* 1859.] "A sentiment, a tenderness, an old world, French grace are commanded by Miss Kavanaugh which are as individual as they are elegant. Nathalie is the long love-story of a wayward heart,—the narrative of a contest perseveringly maintained between girlish wilfulness and fascination and middle-aged reserve and suspicion,—there being no lack of bystanders to foment every misconstruction for their tortuous purposes, yet the tale never languishes into silliness—never becomes dragging and wearisome. By the side of the petulant, sprightly Nathalie the episodic character of her pale and saintly sister Rose, thus charmingly introduced,

acquires a double beauty. Most especially, too, after her kind. dō we like fint Radegonde, the old canoness.

—But we should not soon cōme tō an end wer we tō specify all the delicate touches and attractiv pictures which places Nathalie hī amōng books of its class.” [Athenaeum. **2186**

NEAR TO HAPPINESS [*Appleton*, 1889.] “is a society novel. Like nearly all french stories it is readable and clever, but it is chfiefly devoted to describing the lōve affairs of married women.” [Boston “Lit. World.” **2187**

NEW LEASE OF LIFE (A) or Saving a Daughter’s Dowry, by E. [Fr. V.] ABOUT: *Vizetelly*. 1880. **2188**

NINETTE [by C.. LOUISE HAWKINS DEMPSTER: *Appleton*, 1888.] “is an attractiv story of peasant life in Provence. Possessing always a strong originality, the nature of the french peasant is replete with the germs of romance and song. ‘Ninette’ is a very simple story, merely that of a bankrupt peasant-proprietor whōse pretty little dauter was pursued by the roué of the village, and whōse honor and happiness wer defended by her young soldier lōver. But the simple, the story has decided personality, tōgether with a cōlor and freshness which ar quite distinctiv. It has the delicate piquancy of french landscape art, with its simplicity of scenery and handling. Perhaps no one knew the french peasant better than ‘George Sand,’ and we hav in this book, tho in an inferior degree, the same intimate knoledge of their nature. The carnival earthquake of 1887 at Nice servs for the timely taking off of those persons whō stood in the way of little Ninette’s happiness, and typifies that retributiv justice with which a happy fiction fortunat-

ly beguiles us.” [Critic. **2189**
NINETY-THREE, by HUGO, = No. 867.

NO RELATIONS, by MALOT, = No. 868.

NOBLE SACRIFICE, by FÉVAL, = No. 869.

NOSE OF A NOTARY, by ABOUT, ~~ECCENTRIC NOVELS.~~

NOTARY’S DAUTER [‘Un Mariage en Provence’) by LÉONIE () AULNEY: *Bentley*, 1878.] “The pictures of french manners and habits in the comparativly unconventional life of the provinces, both in ‘The Notary’s Daughter,’ and in ‘The House of Penarvan,’—ar lightly and grafically presented.” [Athenaeum.]

—“A match is arranged for motifs of convenience, amōng which certain political arrangements ar the most important, between Rose, dauter of the notary of La Ciotat, and the second son of Baron de Croixfonds. The notary looks for aristocratic connections and wealth; the baron looks for political influence. It happens that the second son is one in whōm he had been grēviously disappointed, grēat hopes of intellectual ability having ended in what seemed not far from imbecility. The marriage, however, takes place; but Rose betrays her disgust at the husband whō has been provided for her, and the twō seem alienated for life. How she finds out her mistake (for the young man is a genius, not an imbeçil), and how all things cōme right in the end, is very gracefully told in these pages. The characters of the story ar vivid and picturesque, and the interest is wel sustained.” [Spectator. **2190**

NOTRE COEUR = *COQUETTE’S LOVE.*

NOTRE DAME = No. 871.

NOTRE COEUR [by GUY DE MAUPASSANT (†, 1893). Chicago, *Laird*, 1890.] "deals with a man's torments under the divided empire of the love-poles. André Mariolle, an impressionable, purposeless dilettante, becomes wildly enamored of Mrs. de Burne, a young widow withdrawn from the gay world, whose brilliancy, beauty, and wit have gathered around her a small 'salon' of talent, over which she presides impartially, in spite of the fact that nearly all its members are (or have been) unsuccessful and jealous suitors. Mariolle courts her in an extraordinary way,—sending her every night a burning love-letter, while maintaining in her 'salon' the utmost discretion and tranquility. Finally she yields to him—acknowledging the influence of the pole of intellectual vanity—and begins with him a 'liaison' with which for a time he is content. He soon, however, realizes that he cannot inspire the 'grande passion,' and grows dissatisfied with the merely friendly return she makes to his passion, and, by constant vain endeavor to arouse a return of it, more and more wretched, till he breaks abruptly off from his slavery, and goes into solitary hiding in a little house at Fontainebleau. Here he meets, on his occasional visits to the inn, an agreeable little waitress with a good figure—a virtuous girl, too. It chances, just before one of these visits, that some visitor has insulted her, and Mariolle, learning of it, takes her away from the inn, and installs her as a maid in his house. There he soon divines (by her increased attention to her dress and her bearing towards him) that she has fallen in love with him; and to

his wounded pride the feeling that here is a woman who does not scorn him is pleasant and consoling. A sudden illness, in which the maid becomes nurse—a convalescence, in which she reads to him and becomes his companion—makes Mariolle more and more dependent upon her. Elizabeth replaces with her warm affection the chilly tolerance of Mrs. de Burne. Now, however, the image of the latter, the unattainable love, rises more clearly and charmingly than ever before Mariolle's eyes; and, more than ever discontented, he reveals his hiding-place to Mrs. de Burne, with characteristic brusqueness, by telegram. She comes at once to find her exiled lover, still drawn to him by the flattery of his love; but before renewing their friendship, she decides that all effort to arouse a 'grande passion' between them will but work sorrow to both, and she tells him that their future relations must be purely platonic. Mariolle reflects, consents, sends her back to Paris; and, consoling Elizabeth, whom the apparition of the strange lady had thrown into a panic of fear and jealousy, he promises to take her back to Paris and maintain her near him in a separate establishment. Thus the novel ends . . . The author's always beautiful descriptions of nature include Paris, the Fontainebleau forest, and his beloved Mont Saint-Michel, that "feu d'artifice de pierres, dentelle de granit," which he describes with every succeeding attempt more and more graphically, and it would seem, with warmer and warmer affection." [A : Laugel in Nation.]

—, SAME ("A Coquette's Love"), N.Y., *Belford*, 1890.

2190 m

NUMA ROUMESTAN. [by ALPHONSE DAUDET: (Paris, 1881.), *Vizetelly*, 1884; Chicago, *Rand*. 1890. (337 pp.)] "Daudet here tells us how the handsome young Provençal goes to Paris at the age of 24; frequents a café in the Latin Quarter, the favorite haunt of a crowd of boisterous countrymen, among whom, because of his strong lungs, originality, and love for music, he is at once installed as a favorite; goes two or three times a week to the opera or the play, and by successful lying, for which he has a positive genius, gets a reputation as an artist; is installed as fourth secretary of a celebrated advocate through a pretended enthusiasm for Mozart; by audacity wins a beautiful wife with a fortune; and, to complete the story, is at 30, Minister of Fine Arts. This career Mr. Daudet depicts with almost cruel fidelity, and the public has not been slow to recognize the portrait. It is probable, however, that not one person, but many, have supplied the details of a picture whose outlines were unmistakably drawn from the life of the great Opportunist—Gambetta. There is an undercurrent of domestic sorrow running through the story, a tale of a beautiful and trustful wife, who finally learns of her husband's unfaithfulness but is tied to him by the conveniences." [Boston "*Literary World*."]—"Mr. Henry James and Mr. Zola are at once in giving the first place in Mr. Alphonse Daudet's remarkable series of fictions to '*Numa Roumestan*', of which we here have a translation which, altho free and flowing, is nearly everything which could be desired. Mr. James says:—"Daudet's other works have their inequalities, their anomalies, certain places where, if you tapped them, they

would sound hollow. The beauty of '*Numa Roumestan*' is that it has no hollow places; the logic and the image melt everywhere into one." . . . It is its bright realism,—bright even in its satire,—and its equality of style which constitute the charm of '*Numa Roumestan*' and mark it as Mr. Daudet's masterpiece, regarded merely as a work of art. It is full of its author's *Provence*, of the mistral, of the farandole, of "the song and sunburnt mirth," which come, however, from the soil and the climate, rather than from the heart or the conscience, and which, while they express "joy abroad," also conceal "grief at home." M. Daudet's light-hearted Provençals who, under a blazing sun, jostle and laugh, and chatter in the amphitheatre, and praise the Bourbon nose and imposing appearance of their hero, the Legitimist Deputy Numa Roumestan, are quite as true to life as the Sicilian peasants of Theokritos, and very nearly as entertaining. In fact, Mr. Daudet's great triumph consists in making his readers not only pity and forgive, but almost love Numa, who is weak, shallow, vainglorious, self-indulgent, all things to all men, and restrained only by cowardice from being all things to all women, not because he is a worthy man at bottom, but because he is a typical Provençal, and has in him, therefore, not even the germs of those virtues of which self-control is the first. One is almost tempted to be wroth with his wife Rosalie,—cold, proud, a true child of the North,—for not more readily forgiving him his weak mendacities, his weaker "liaisons"; for being induced to return to him only when her mother tells her that "men are deceivers ever," and proves what she says by telling of

the weakness of her ôn father, whöm she has hitherto regarded as immaculate. Is she not a bit of a prig as wel as of a prude? . . . Even his political fibre is of the poorest; altho the enthusiastic champion of Legitimism, he is saved from taking office under the Empire ônly by the superior and restraining moral sense of his wife. But simply because he is amiable, impulsive, tender, because, in his superficial fashion, he lôves Rosalie better than any ôther woman, ône is sorely pressed tô pardon him, or, at least, tô blame Provence, and not him, for his weaknesses." [Spectator. 2191

ODD NUMBER (THE). [by GUY DE MAUPASSANT: *Harper*, 1889.] "The first of these tales is a picture of rural life which has its parallel in the paintings of François Millet. The atmosphere of the norman village, the simple and careful manners of the peasants, the grim fate which can depend from so slight a thing as a chance piece of twine saved from the mud of the road, all ar rendered with depth and suggestivness of sentiment, and with absolute command of effects." [Boston "Lit. World." 2192

OLD HOUSE IN PICARDY = Diane Coryal.

ON THE EDGE OF THE STORM = No. 880.

ON THE SCENT = No. 512.

ONCE AND AGAIN [by HENRIETTA CAMILLA (JACKSON) JENKIN: *Smith*, 1865.] is "a fitting title, for it is ône of those few novels, which, when ônce read, ar worthy of being taken up again. Its story is interesting, tho it deals with few startling incidents; it is touching and pathetic, and yet it does not leave a dismal impression; it teaches a useful lesson, but it is thôroly free from anything

like sermonizing. We can cordially recommend it as a book which we hav read with grêat pleasure, and which we believe wil meet with general approbation. The heroin is a very attractiv being, and her character is admirably sustained throuâut the record of her childhood and girlhood, and the earlier years of her married life. Thêre is a grêat charm in the picture of her home in Paris; the house intô which she, as a child, brings happiness by her presence, and in which everyone adores her, from the marquis on the first floor tô the family of the dissolute professor in the attic. Equally pleasant is the account of the swiss paradise, in which, as a girl of 15, she inspires a passionate and il-omened lôve in the breast of her former playfello in Paris." [London Review. 2193

ONE OF THE FORTY = THE IMMORTAL.

ONESTA, by OCTAVE FEUILLET, N.-Y., *E. D. Long & Co.*, 1860. 2194

ONLY A GIRL: A Tale of Brittany, [London, *Wells*, 1883.] "is a pathetic story of the Breton maiden, Françoise Dano. We find her an orfan in the first chapter, and leave her in the last solitary, with her hopes of happiness disappointed, yet not unhappy, because her heart is wholly given tô caring for ôthers." [Spectator. 2195

ONLY SISTER (AN), by PAULINE (GUIZOT) DE WITT: *Low*, 1872. 2196

OPERA-BOX (The), or Judith, by EUGENE SCRIBE, in *The Emerald*, Boston, 1869. 2197

OUT OF THE WORLD, by M.. (H.) BIGOT, = No. 886.

OUTBREAK OF THE REVOLUTION, by ERCKMANN-CHATRIAN, = No. 887.

PAPA, MAMMA, & BABY. [“Monsieur, Madame, Bébé,”] by [ANTOINE] GUSTAVE DROZ: *Vizetelly*, 1887.] “Nothing could be more realistic than this idyl of parentage and domesticity—a little too realistic perhaps at points for American taste, but still always decent and tender, albeit it admits the reader to scenes from which all strangers but the doctor are generally excluded [compare No. 1889.] and takes him into almost the inmost confidences of husband and wife, father and mother. But everything is as delicate and fine as the baby’s wardrobe, and there are uses in seeing how they manage these things in France.” [Boston “Lit. World.”] **2198**

—. SAME, “Bertha’s Baby,” *Peterson*, 1881.

PARISIAN FAMILY (A). [by HENRIETTE (GUIZOT) DE WITT: *Low*, 1871.] “Madame Louise becomes, by the death of her mother, mistress of her father’s house, and in the receipt of 1,500 francs a year for the dress of herself and her two sisters; she is only 16, and thinks it delightful to order dinner, and be the mistress, and above all, to buy her dresses. All her follies and sorrows and errors are very pleasantly told; and, of course, everybody, if not perfect, is at least in the way of being so, before the story ends. The work is beautifully translated.” [Athenaeum.] **2199**

—. SAME (“Motherless”), *Harper*, 1871; *Munro*, 1879.

PARISIANS (The), = No. 889.

PARTNERS = *FROMONT*.

PASSAGES FROM THE LIFE OF A HAPPY MAN, by K: SPINDLER (†, 1855) in *Southern Lit. Messenger*, Dec. 1841. **2200**

PASSION IN THE DESERT (A).

by BALZAC, in *The Duchess* [No. 2020.] **2201**

PAST FORGIVENESS [by MARGARET E.. (LINDSAY) MAJENDIE: *Bentley*, 1889.] “has the author’s old faculty of making French people real to us; indeed Madame Brise, Mlle. Manchon, and the notary’s wife in their first conversation would be enough to stamp the book in this respect. But besides the vividness of the dialog there is so much power and pathos in the central situation (the passionate lover turned priest, and afterwards discovering that the wife he mourns is living and loving him as old) as to raise this portion of the story to a high moral level. The idea is one which forms a feature in one of Charles Reade’s novels, but the treatment of it here is different.” [Athenaeum.] **2202**

PASTELS OF MEN [by PAUL BOURGET: *Roberts*, 1892.] “first and second series, containing in the first the three titles *A Saint*, *Monsieur Legrimaudet*, and *Two Little Boys*. The skill of line, the touch of delicacy, the simplicity and yet subtlety of motif, make these portraits not only charming in themselves, but admirable studies in literature. If one could but learn this deft art!” [Atlantic.] **2203**

PASTORALS OF FRANCE. [by F: WEDMORE: *Bentley*, 1877.] “In their tenderness, their simplicity, their truthfulness to the simple and remote life which they picture, in the quaint accuracy of their slight touches, in the atmosphere of them, these ‘Pastorals’ are almost perfect . . . ‘The Four Bells of Chartres’ is a very highly finished study, so done as to preserve an appearance of simplicity . . . ‘A Last Love at Pormic’ includes some admirable touches of French charac-

ter, as true as they are carefully slight. . . . Here is the slightest thread, upon which it would be impossible to hang a story;—Mr. Wedmore has hung a string of pearls upon it . . . ‘Yvonne of Croisic’ is a beautiful little story, as sad as the ‘lonely country, leading nowhither,’ wherin Yvonne dwelt; the country to which inland France is ‘abroad,’ and Piriac, ‘beyond the farthest point, five hours’ sail,’ so far that the dwelleis thêre ai foreiners, and a girl of Croisic may not marry a man of Piriac, because she cannot leave her ôn people and her father’s house. Mr. Wedmore draws a strangely beautiful picture of the place and the people, the lonely country which made lonely lives for those whö dwelt in it . . . ‘Pastorals of France’ is a book to be read with gréat, and to be re-read with increased, pleasure.” [Spectator. 2204

PAVILIONS OF THE LAKE (The). by THÉOPHILE GAUTIER, in *Aldine*, Jan., 1872. 2205

PEASANT PROMETHEUS (A) = A BRETON JOINER.

PÈRE GORIOT [by HONORÉ “DE” BALZAC: (†. 1850) *Roberts*, 1885; *Munro*, 1886; *Rand*, 1886, *Routledge*, 1887.] “is a good name for a fine book; yet I am not sure that ‘La Maison Vauquer’ would not fit the book even better. True, the tragedy is the tragedy of a father sacrificed to his dauter’s lust and avarice. But the ‘pension’ is the scene and very symbol of his martyrdom, and the house, like the book, has dark secrets not directly connected with Goriot’s story. In his treatment of the *Maison Vauquer*, Balzac reaches romanticism thro’ realistic methods. This ône sinister house stands out from the houses about it with a lurid light upon it.

Picked out in this light, the mean lodging-house reveals itself as a centre and heart of suffering, scheming, struggling, criminal Paris. To make the work of the builder’s hands color and overshado the lives of men, to give it a physiognomy and a soul which haunt the imagination as of a thing alive and purposful,—this is a note of romanticism. It is a function of romance to read its appropriate legend into a tower, a ruin, a stream, a glen,—the legend which expresses and completes it by seizing and making permanent its lurking and evanescent suggestivness.” [Macmillan’s.]—

“What no ône wil deny to Balzac is grafic, realistic, all-enforcing use of language. This is his, absolutely. Perhaps he descends at times to details too trivial, but his picture is vigorous beyond reasonable criticism. In this novel the description of the old, decayed, greasy pension, saturated with sordid circumstances, reeking with all that is ignoble and unpleasing, is ônly too complete. But so, indeed, is the work throuâut. Miserable old Goriot, his shameful progeny, all the despicable group of figures which cluster around them,—this is a chapter out of Dante, a new fâse of Inferno. It requires, indeed, not ônly a rare form of ingenuity, but a mental nature which we must hope is rare likewise, to conceive so evil a company. In all the chronicle, no hope appears. Old Goriot, it may hav been intended, should light the horrid blacness of the scene, but while pity pours its tears upon his wretched clay, what more could be than that? His dotage is gréater than his self-sacrifice; his betrayal of his dauters thrusts aside his affection for them. If the author imagined himself to be

drawing a portrait of an old man which should extort sympathy, his mental attitude is all the more curious." [American. **2206**

—, SAME ("Father Goriot"), N.-Y., *Winchester*, 1845.

—, SAME ("Daddy Goriot"), London, 1860.

—, SAME ("Unrequited Affection"), *Ward & Lock*, 1875.

PETER'S SOUL. [by GEORGE OHNET: Chicago, *Laird*, 1891.] "To see a good fundamental idea inadequately treated is as irritating as to behold a valuable fabric fashioned by a clumsy tailor. Ohnet has never been a favorit of ours, despite the '20 or 30 mille' which so glibly adorn the coves of his numerous works; but on taking stock of his latest novel, we were forced to acknowledge that the author had for once contrived to stumble upon a really original motiv, which, treated by a Cheirbuliez, Feuillet, or Bourget, would assuredly have resulted in a powerful and thoughtful study . . . When the doctor returns to France nearly a year after Pierre's supposed suicide, he finds Juliette apparently dying, and Jacques utterly degraded by his infatuation for Clémence Villa. Judging it to be high time to interfere and put an end to this metapsychological farce, he recalls Pierre by telegram, and unites him to Juliette, who instantly recovers her health and spirits. On Jacques, however, the re-appearance of his friend has a directly opposite effect, and having now discovered that he has only his original soul to count upon, he promptly falls into a decline and dies. Such is the substance of this fantastical story, which, if rightly treated, might have afforded scope for so much delicate play of charac-

ter, but which in Ohnet's hands never rises above the commonplace. He fails to interest us in any of his numerous characters, and fully half the book is taken up with descriptions of masked balls, 'petits soupers', and all the usual parafernalia of 'demi-monde' life, which seems to present so irresistible and incomprehensible attractions to a large proportion of French readers." [Blackwood's. **2207**

—, SAME, Chicago, *Sergel*, 1890.

—, SAME ("The Soul of Pierre"), *Cassell*, 1891.

—, SAME ("What Pierre did with his Soul") N.-Y., *Belford*, 1890.

—, SAME ("A Weird Gift"), *Chatto*, 1890; [*Munro*, 1891.]

PET'TY ANNOYANCES OF MARRIED LIFE (The). [by HONORÉ "DE" BALZAC, N.-Y., *Rudd*, 1860.] "When a man comes into the world endowed with vigorous perception, a retentive memory, and that species of imagination which is only a pot-pourri of memories, made grotesque and fantastic by their incongruous intermixture, it is a matter of the merest accident what he will write; or whether he will write on paper, or on canvas . . . When a powerfully endowed man, such as Balzac certainly was with all his limitations, does chance to spend a lifetime in writing fiction, and moreover, without the accident of any immediate popularity of one volume or another to determine the particular form or quality of his work, so that he continues to pour out a flood of all manner of fiction—good, bad, and indifferent, clean and unclean, romantic and realistic, it is like characterizing the surface of the globe to characterize his productions. His mind was a great mirror—not without its creases and blurs—and it

imaged the whole fantasmagoria of superficially seen objects and events." [Overland.]

2208

PHIOMÈNE'S MARRIAGES.

[by "HENRI GRÉVILLE," i. e., Alice M.. (Fleury) Durand: *Peterson*, 1879.] "Philomène is a country-woman of the middle class, honest and reputable, but a trifle vulgar; and the story of her "marriages" is the story of her anxious but lucless schemes to secure a husband. The scene is a village which Hamerton would love, and the atmosfeire is as fresh and pure as that of a June morning. The comedy—for it is without a hint of tragedy—is quiet and unexciting, but amusing throuout, and at points very lafable." [Boston "Lit. World."]

2209

PHILOSOPHER'S STONE (The), by BALZAC: N.-Y., Winchester, 1843, = 'The Alchemist' (No. 583.)

PHYSICIAN'S SECRET (The), by É. SOUVESTRE: in *Ladies' Repository*, mar., 1863.

2210

PICTURES ACROSS THE CHANNEL. [by K.. S. MACQUOID: *Bentley*, 1873.] "We rise from the perusal of these tales with a dreamy feeling of not altogether unregretful surprise to find ourselves in England . . . Our authoress vues of human nature are somewhat cynical, but find amusing expression in Captain Gragnac's opinions. Nevertheless, she is fully alive to its beauty, tho she may deem it fitful, and has given us many sketches here of its more lovely characteristics. In the wife and son of *The Fisherman of Auge*, [No. 2032] and in others, we hav pictures of unselfish love and religious resignation; and, aböve all, she has described with a most beautiful tenderness and insight the loneliness of a warm-heärted, imaginativ

child, always misunderstood, checked, and punished by a conscientious, but cold and shallo-natured mōther." [Spectator.]

2211

PIERRE AND JEAN [by GUY DE MAUPASSANT: Chicago, *Laird*, 1890, 336 p.] "is tragic and full of sombre passion, scarcely relieved by any slighter margin of incident, altho thêre is neither murder nor violence in it any more than light-heärtedness of any kind. The book is one of those complete and careful studies of life in which certainly the hier masters of the french school ar singularly successful, when they leave their one favorit subject behind and address themselvs to the consideration of those mute tragedies which may be carried on sometimes within the closest enclosure of a family circle. The story in this book is of the slightest. We open upon the apparent tranquility of a 'bourgeois' family of the most moderate means and pretensions . . . Thêre ar two sons: trained, the one as a fysician, but without practice, the other as an 'avocat' in the same condition, both at home and depending on their parents . . . All the good things ar for Jean. The pretty wido prefers him; he is the happiest in temper and life, and the trust of his parents; and now this inheritance to crown everything . . . We cannot follo the tragical succession of thôts, of questions, the piecing together of small incidents and stay recollections, and a hundred things half forgotten, which lead the unhappy young man from one step to another to the dreadful conclusion that Jean is not his father's son, but the son of a man whö has left him this fortune. Pierre has adored his mōther with the traditional fervor of a french son, and

the horror of finding out shame and sin in the life of the gentle and tender woman who has made all the happiness of home for him makes him wretched, but does not make him relinquish the terrible, keenly pursued, inquiry into all the evidences of her guilt. The struggle of his thoughts against this all-invading, all-absorbing passion; the mingling of the pitiful jealousy for which he despises himself with this devouring horror; the tragic certainty which he acquires that she devines his suspicions, and awaits, helpless, the moment of discovery, with an anguish which he shares—are all set before us with the finest skill and power. There are few sensational scenes—the ordinary incidents of life are enough to create and heighten the effect of the silent struggle in which the woman can do nothing, paralyzed by her guilt and humiliation, and the man seems under the dominion of some sombre demon, and cannot arrest himself in the awful investigation into which he has been swept. Nothing can be more painful than the secret, infallible progress from one certainty to another of the avenger, nor more terrible than the position of the mother, conscious almost from the first of the process going on against her . . . All this tremendous theme is wrought out upon the narrow peaceable background of the matter-of-fact ‘bourgeois’ life with a reality and truth which gives it double force.” [Blackwood’s.] **2212**

—, SAME (“The Two Brothers”), Lovell Co., 1890, 333 p.

PIGEON PRIZE (The), or Variations of a Paradox, by ALEX. DUMAS [Second] in *Southern Lit. Messenger*, Dec. 1860. **2213**

PLEASURES OF OLD AGE (The)

by É. SOUVESTRE: London, 1868. **2214**

POET AND THE PEASANT (The), by É. SOUVESTRE, in *Southern Lit. Messenger*, Sept., 1854; also in *Cottage Hearth*, March, 1881. **2215**

PONT-DES-ARTS (BEGGAR GIRL OF THE), by W: HAUFF: in *The N.-Y. Mirror*, 31 Oct. to 5 Dec., 1840; also in *The Mirror Library*, No. 15., 1844; also in *The Century*, 10 Sept. to 29 Oct., 1859; also in *The Sapphire*, Boston, 1869, 57 pp.

—, SAME (“True Lovers’ Fortune”), Boston, Munro, 1843, 91 p., 8°.

—, SAME (“Josephine”), London, Clarke, 1844. **2216**

POOR RELATIONS, by BALZAC, = COUSIN PONS.

POPULAR TALES, by E.. C.. P.. (DE MEULAN) GUIZOT: Boston, Crosby, 1859. **2217**

PORT SALVATION, by DAUDET, = EVANGELIST.

PRANKSOME PAIR (A) [UN PETIT MÉNAGE] by — GINISTY: Belford, 1890.] “recounts the fooleries of a young couple, not satisfied with a humdrum married life and determined on varying it by make-believe quarrels, adventures and reconciliations. They at last venture on a mock divorce which the wife decides to make real, at least for a season. The translator’s ‘preface’ suggests the presence of improprieties of a sort not to be found in the book.” [Critic. **2218**

PRINCESS AMÉLIE (The) = No. 903.

PROSPER RANDOCE [by V: CHERBULIEZ: Holt, 1874.] “tells the story of a modern poet, an artificial nature, forever posing, more theatrical than most actors on the stage, extravagant in manner, assuming great warmth, but with a heart of stone. The other hero, Didier, is the

PRIVATE LIFE OF AN EMINENT POLITICIAN (The) [by E: ROD: London, *Allen*, 1893.] "is the story of a middle-aged statesman, prosperous and respected, beloved by his wife and children, the leader of a large minority in the Chamber. He poses a moral régenerator, his trump card being the revival of social purity and the abolition of divorce, and his influence is largely founded on the supposed fact that he is a good husband, and so forth 'instead of which' he falls violently in love with an unmarried girl who is a kind of ward of his. Teissier's love is not the passing fancy of an impressionable sensualist: but it is a complete absorption, and so is the girl's for him. Both are moral and would be Platonic; but his wife discovers all, and precipitates matters. There is a scene between her and Teissier, which is curiously modern: 'We are friends,' he says, 'partners if you will, who are threatened by a common danger. We must combine to resist it.' Beautifully reasonable, and so entirely ignorant of women's ways is Teissier. He still feels affection for his wife, and the changing of that into hatred as

she opposes his desire is skillfully described. Ultimately, after a futile attempt to save appearances, Teissier is divorced, resigns his seat in the Chamber (very absurdly), and marries the girl. But the divorce and the publicity and the comments of the newspapers have vulgarised their love, and you are left with the intimation that they will probably be wretched. The questions of the relation of private morality to public position and of the working of divorce in France are, however interesting, merely questions of transient convention. There are deeper questions of sex and physical history which, intentionally or not, the book will raise in many readers and leave unanswered. But it is cleverly done, and, of course, is suggestive reading. By far the best thing in it is the character of Mrs. Teissier; she seems absolutely true. Teissier himself is possible, but dubious, and the girl is unconvincing. An old school friend is as tedious as the most of his tribe. The English is rather ponderous but fairly good." [National Observer.]

2218 m

very opposit, he is kind, amiable, a skeptic tō the heart's core, and born tō be the victim of delusions, altho confident of his ability tō see throu them. The contrast between these twō is strikingly given, with no more caricature than is needful tō make them life-like. The 'verve' with which the story is told makes it ōne of the most entertaining of modern novels. Every page bears witness tō the qualities a novelist most needs, exhibited in wise profusion. The characters ar most vivid; Prosper is wel enuf drawn tō stand as the representativ not ōnly of the school of writers Cherbuliez had in his mind, but of that larger class of human beings whōse characteristics ar the dramatic fire which imitates enthusiasm, and real, deep-seated coldness." [Atlantic. 2219

PROVENCE ROSE (A), by OUIDA,
= No. 907.

PSYCHE OF TO-DAY (A) [by HENRIETTA CAMILLA (JACKSON) JENKIN: *Leyboldt*, 1868.] "is Regina Nolopoeus, [compare real names and incidents of *A Sister's Story* by Mrs. Craven] the dauter of a musical and constitutionally impecunious Hungarian and a noble French girl with whōm he eloped. Regina, orfaned and disōned by her maternal relatives, is introduced tō the reader at the age of ten, a shy but dignified young person, whō keeps her sorrōs tō herself, and announces that she can cook, speaks Latin, and never tells lies. She is adopted and reared by a Parisian lady whō knew her mōther. Madame Saincère is ōne of those women whōm Mrs. Jenkin loves tō paint, and she does it so wel that we ar always glad tō see her. An old lady, full of the best kind of worldly wisdom, warm-hearted and sensible, Madame Sain-

cère differs from hei predecessors in being childless, and thērefore with less experience of the ways of young hearts. She is a patroness of letters and art. With her dwells her nefew, whō is a painter and a genius. Latour's aristocratic mōther in the provincial town of Juvigny had destined him for a gōvernment office, and would hav chosen him a proper wife, but he shocked her by refusing both, yielding tō her influence ōnly so far as tō brēak his engagement with a young lady whōm he lōved and of whōm she disapprovēd. This young lady soon becomes Madame Autry, without, however, lōsing her affection for Latour . . . Thēre is nothing in the whole book so delightful tō our mind as the description of the society in this old town. It consists of a few Legitimist families and the respectable and wel-tō-dō people with whōm they condescend tō mix; the former poor, despising trade.—thēir manners and thōts of the past, hopeless, enuyed, yet indefinably elegant and attractiv, the latter, more modern in thēir ideas, upright, nario, provincial." [Nation. 2220

PUNCHINELLO, by OCTAVE FEUILLET: *Appleton*, 1858. 2221

—, SAME (in "Picture Story-books"), *Appleton*, 1852.

PUPIL OF THE LEGION OF HONOR, (THE) [by LOUIS ÉNAULT: *Phil'a. Porter*, 1871.] "is the story of a young girl, whō was left an orfan and destitute, and whō, passing throu many and grievous trials, emerged intō the valley of wedded happiness and general good fortune. Her experiences ar interesting, and she is an admirable and fascinating character. The book givs striking pictures of hī society." [Boston "Lit. World." 2222

—, SAME ("Woman of Honor").
Peterson, 1875.

PURSE (THE), by BALZAC. in *The Cat and Battledore*; also in *Comédie Humaine*; also in *Fame and Sorrow*; also in *The Vendetta*. 2223

QUEEN OF THE WOODS. by A. THEURIET, = A WOODLAND QUEEN.

RANZAUS (The) [= "Les Deux Filères"). N.-Y., Tousey, 1886. 2224

RAPHAEL. by LAMARTINE. = No. 911.

RAYMONDE. [by ANDRÉ THEURIET: Appleton, 1879.] "With the simplest of plots and the tamest of incidents, the writer has made a very pretty story. One is pleased and interested, never in any way thrilled, even at the climax of one scene where the heroine, Raymonde, a girl of 18, is slapped by her mother, which brings into her eyes 'an expression fearful to behold.' The power of French parents over their children is the hinge on which the story turns, and the only situation at all dramatic is that in which it is made use of to defeat the effort of Raymonde's mother to marry her to a man she does not love, and enable her to follow her inclinations. But it is the people in the story who are interesting, not what they do or say. Mr. Nöll is a woman-hater; Raymonde's mother simply a bad, selfish woman; her father, a nonentity; the rejected suitor, a good-natured lout. We make an exception as to Raymonde herself, who is thoroughly and vividly drawn—gracefully and delicately as well." [Penn Monthly. 2225]

RED CROSS (The) = No. 916.

RED INN (The), by BALZAC, in AFTER DINNER STORIES. 2226

RENÉE & FRANZ = LEBLEU-

ET.

RESIGNATION, by ARBOUVILLE, in THREE TALES, also in *Living Age*, 13 Oct., 1849. 2227

REVERBERATOR (THE) [= Paris] = No. 522.

RITA [by HAMILTON AIDÉ: London, Mayhew, 1860] "is the story of an English girl born in Paris, the daughter of a scamp of an officer, a man whose principles are as low as his social position is high, and who is obliged to seek refuge, not only against the duns and bailiffs, but against the frowns and the contempt of the better part of the society into which he was born. Into the less scrutinising circles of the French capital he is freely received; and also into that English set made up of men and women in a greater or less degree like himself. In this society Rita makes her acquaintance of the world; and, her mother being an invalid, she is brought out under the chaperonage of a lady in whose finely delineated character it is impossible not to recognise the chief mental, moral, and physical traits of the celebrated Countess of Blessington. 'Rita' is thoroughly good, kind-hearted, simple, and pure-minded, as well as beautiful; and the motley crowd into which she is thrown, young and inexperienced as she is, soon disgusts her. All, however, is not distasteful; for now-a-days, as of old, there is always 'a certain man' making his appearance, who prevents the world from seeming a mere blank. Rita is not only good and a beauty, but she has a great talent for painting, which amounts almost to genius; and this she uses to relieve her father of the disgrace and the burden of some of his debts. After selling a sketch or two at a paint shop, and finding that

she dōes not receive half thēir value, she bethinks herself of a certain Isia-elitte whō made her acquaintance in the cōurse of a business visit tō her father, and whō spoke kindly tō her and offered tō purchase her drawings. In this good sōn of Abraham, the author has given us ōne of the best of a series of portraits which constitute perhaps the chief attraction of the book." [Albion.]

2228

RIVAL RACES (The), by EUGENE SUE: *Trubner*. 1863.

2229

ROBERT HELMONT. by DAUDET = No. 919.

ROLLING STONE (A). [by "G: SAND," i. e., Amantine Lucile Aurore (Dupin) Dudevant (†, 1876): Boston, *Osgood*. 1871.] "The tendency of this novel, whōse central figure is the handsōm Laurence, is the rehabilitation of the strōling comedian. The theme is handled in a manner which strongly reminds us of 'Wilhelm Meister' [No. 1017] only that George Sand's characters ar more virtuous. The hero of the story, the sōn of a peasant, is a sort of rural Antinous. His Marianne is a poor maiden of noble birth, whō has gōne on the stage tō support an aged parent. Laurence, whōse father desires that he shall make a figure in the world because he happens tō be the hēir-expectant of an uncle whō is a baron, is sent tō study law at Paris. At the Odéon he meets the heroin, whō appears on the boards in classic parts under the name of "Imperia." He at once falls in lōve with her, and joins the cōmpany in order tō be constantly near her. But his idol is as cold tō him as she is tō an admiring public, and even declares tō his face that she lōves anōther . . . On the way tō Constantinople and Corfu the vessel in

which the actors hav taken passage is wrecked, and thēy ar cast on a barren roc, whēre thēy would hav perished by hunger and exposure but for the interference of the factotum of the troupe, a sort of cross between Hērakles and Caliban. Rescued from death, thēy meet anōther adventure in the castle of a semi-barbarous prince. . . . At this conjuncture the wealthy uncle dies without a wil, and leaves him, if not a baron, at least the possessor of a barony—an event which kils the father with joy. Laurence meets the rich wido again and maries her. Imperia, for whōm he now experiences no warmer feeling than friendship, marries Bellamare, long lōved by her in secret, and everybody is left cōfītable and happy when the curtain drops." [Lippincott's.] See also the Sequel "*HANDSOME LAURENCE.*"

2230

ROMAIN KALBRIS, by MALOT, = No. 921.

ROMANCE OF A CHILD (The). [by "PIERRE LOTI," i. e., [L: M..] Julien Viaud: Chicago, *Rand*, 1891, 179 pp.] "'Pierre Loti' is too delicate and refined a writer tō be generally appreciated: he excels rather in suggesting the fleeting, intangible feelings common tō us all, than in depicting the violent emotions or passions by which a few individuals ar swayed. He brings home tō us as few authors hav succeeded in dōing the subtle poetry of commonplace events, the cruel pathos of inanimate objects, when looked at in the light of after-years. More effectivly than any other author ye kno, he seems tō hav gaged the bitter contrast existing between ūr unstable nature and thōts and the terrible immutability of ūr surroundings . . . This book is not a

story in the strict sense of the word—or rather it is the story of every one of us, the record of the gradual development of the thoughts, feelings, opinions, and aspirations of a child, who, having unconsciously invested his surroundings with something of his individuality, experiences the disappointment common to us all when, being hereafter confronted with these reflectors of our early years, we make the discovery that we are no longer ourselves.” [Blackwood’s. 2231]

ROMANCE OF A POOR YOUNG MAN [by OCTAVE FEUILLET: N.Y., Rudd, 1859, Miller, 1875, Gottsberger, 1887.] is “one of the best French novels which has been translated. It is deeply interesting, thoroughly pure in sentiment, and characterized by a certain nobility and loftiness of spirit which is very admirable. The hero is a fine creation, whose merit is strikingly set off by his associates and the circumstances of his life. Marguerite is unique, and the lovely old Mlle. Poerhoët-Gael is an exquisite character. The general tenor of the story is placid,—its tumults being those of feeling only; but two or three dramatic scenes are wonderful ‘tours’ of descriptive power. It is a charming novel, which stimulates and elevates.” [Boston “Lit. World,” 1875.]—“Feuillet’s most popular romance has maintained its hold upon the affection of at least two generations of readers, and seems to be in a fair way to retain its freshness of interest for some time to come. The simplicity of its motiv, the charm of its style, the refinement of its passion, the purity of its sentiment, all appeal to tender and thoughtful minds, and awaken responsive echoes from ardent temperaments which cannot escape such influ-

ences any more than a flower can escape the solicitation of sunshine and the dew. The author, to be sure, displays to a certain extent in this book the defects of his virtues. Maxime is perhaps a little too perfect; one would have more patience with him if he occasionally lost his temper—but he is a type far removed from the prig, and his manly qualities of head and heart win frank admiration. In Marguerite we have the prototype of many figures which have appeared again and again in modern fiction, none of the conscious or unconscious imitations having the reality of the original. She is a distinct creation, and one which bears the test of analysis. And then the triumphant conclusion of the narrative; the hero coming victorious from all his trials, and finding himself rewarded with a fortune and the hand of the woman he loves! It is like a fairy tale, and in spite of the realists, good women and chivalric men have not lost their appetites for the fairy-tale order of fiction.” [Same, 1887.]—“No one can fail to be interested in the story of the young Marquis, who, on finding that his inheritance had been dissipated, resolutely settled down to earn a living for himself and his little sister. Through the influence of an old friend, the family lawyer, he obtains the post of bailiff on the estate of a rich widow who has one beautiful daughter. Unknown to the young man, the lawyer purposely sends him to this place, in hopes that he may marry the heiress, and thus retrieve his fortunes. The marquis drops his title, enters on his work, and, as the old man had hoped, the young people fall in love with each other; but there are difficulties in the way. He is proud, and

she, always afraid of being married for money, is prejudiced against him by the spiteful insinuations of her governess. These materials the author works into an exceedingly pretty story. The characters are lifelike, and the style vivid and picturesque. Altogether, there is a fleshiness and grace about it, which is very charming." [*Spectator*.] — " 'Le Roman d'un Jeune Homme Pauvre,' for instance, with its store of well-worn incidents, that air of lofty morality which is to be found in French only in a novel which sets out to be virtuous, and in English in the writings of Mr. T. S. Arthur,—this story doubtless owes its long life to the fact that it can be read in girls' schools." [*Atlantic*.

—, SAME ("Monsieur d'Hauteville") London, 1860. **2232**

ROMANCE OF A SPAHI, by "P. Loti": Chicago, *Rand*, 1890. **2233**

ROMANCE OF AN HONEST WOMAN (The) [by V: CHERBUILZ: Boston, *Gill*, 1875.] "is one of the best French novels of the day. The author's style is charming, and its characteristics have been well preserved by the translator. A young girl, reared in seclusion by her father, a devoted archaeologist, is brought into contact with a Marquis Lestang, a man of various accomplishments, and in every way a desirable 'parti.' They are married and go to the Marquis' château. He behaves very well for a time, but his old associations are too strong for his sense of marital duty, and he resumes his attentions to a certain pretty widow. The wife, aware of his infidelity, yet still loving him fondly, maintains her womanly dignity amid many temptations, but suddenly and unaccountably finds herself in correspondence with a half-

demented youth who intends to become a Trappist. While this intimacy is in progress, the marquis is learning to love his wife; he is aware of her relations with Dolfin, but is bound not to abridge her freedom of action. In a maze, one day, Isabel sets forth to join her lover, but accident detains her; she meets her husband, and conjugal harmony is re-established. The plot, tho simple, is interesting; but it is of small account compared with the skill of the author in his portraiture of character." [*Boston Lit. World*.] — "The scene is laid in an artificial world, much jauntier than the familiar vale of tears, and the two leading characters, who are about equally equipped with pride, self-possession, attractiveness, and readiness of wit, play their amusing game of tit-for-tat. The reader's sympathy is secured beforehand for the abused wife, who manages by dexterous strokes of wit and ingenuity to turn the tables on her polite but overbearing husband. . . . One follows the downfall of the husband from the heights of his foolish presumption with the satisfaction one always has in seeing the right conquer. In this case, to be sure, it is less the glo at the victory of righteousness over sin which one is conscious of, than a somewhat spiteful rejoicing at seeing a polished domestic tyrant beaten at his own game; but the feeling, if a trifle malicious, is none the less sincere. In spite of the triteness of the subject, there is so much freshness and originality in the treatment that it reads like a new revelation." [*Atlantic*.] **2234**

ROSA; OR, THE PARISIAN GIRL. [by E.. (DEHAULT) DE PRESSENSÉ: *Harper*, 1860.] "Its purpose is to give a correct idea of domes-

tie life amōng families which retain simplicity of purpos, and hav not cast aside moral and religious principle as an antiquated humbug. The little volume abounds in charming pictures, skilfully drawn." [Harper's **2235**

ROSE AND NINETTE. [by ALPHONSE DAUDET: *Cassell*, 1892.] "With the evident motiv of shōing divorce as a failure in that it at most givs temporal rellef. sōmetimes, in the first moments of release, mistaken for happiness, and that it dōes not effectually dissolv marriage, the author creates his characters. Regis de Fagan, dramatist, recognizes that his wife and self ar incompatible. They agree upon a plan by which they can obtain divorce. In the consequences of this act, "Rose and Ninette," a Wagnerian devotee and the ex-wife hav prominent parts. The hero's characteristics ar in sōme respects those of "Père Goriot." [Publisher's Weekly. **2236**

ROSE GARDEN (The) [by F.. M.. PEARD: *Roberts*, 1872.] "is not english:—but the humor, the transparent refinement of the story, the cool, moderate tints with which it is drawn, ar unmistakably so, as wel as a certain quiet pathos here and thēre, which differs as widely from the thing recognised as "sentiment" on the unenglish side of the channel as daylight from gas. It is the picture of a french landscape from a british paint-brush, and cleverly and justly given. . . . The charm of the story lies in the simple yet subtle methods by which the characters ar made tō unfold themselvs without visible interference from the author, in the delicate sentiment which pervades like perfume, and the picturesque setting of the whole." [Scribner's. **2237**

ROSINE, by MELVILLE, = No. 928. **ROUGE ET' NOIR** ["Trente et Quarante.") by EDMOND [FR. VALENTIN] ABOUT (†. 1885): *Phil'a. Clart'on*, 1873.] "A french writer is generally seen at his best in his shorter stories. The plot is so carefully worked out, the characters ar so vivid, and the language is so crisp and sparkling that a book like this is tō a story of the same size by Dickens or Wilkie Collins as a diamond tō a lump of quartz . . . Wit, verve, and brightness, with just a dash of pathos, the quic play of feeling and an exquisit sense of the ludicrous—these wil redeem even a flimsy plot and conventional characters . . . His story begins with a family of three living in a Paris flat; Captain Bittein, his daughter Emma, and his servant Agatha . . . He shuts up his dauter from all society and amusement, and is especially on the watch against lōvers. Nevertheless, a young Italian, Bartolomeo Narni, whō has lost his home and fortune, sees her at church, and the pair instantaneously fall in lōve. Agatha is brōt intō the plot; and after sōme weeks of hidden meetings Emma tells her father boldly that she wishes tō be married. He falls intō a paroxysm of rage, boxes her ears, sends off poor Agatha, and locks Emma intō her room. The confinement soon makes her sic, and the captain, at his wits' end, adopts his doctor's advice, and takes his dauter tō Switzerland and Baden. Meo goes in the same carriage, and by a lucky manœuver devised by a wiser head than his on puts the captain under an immense obligation, excites his impulse tō contradiction, so that he insists on dōing just what Meo secretly wishes, and finally marries Emma with her father's full

approbation. How the result is achieved we wil leave the reader tō discōver, but the critical moment is at the gaming tables of Baden." [Penn Monthly.]—It "is ōne of the most enjoyable of About's novels, and is remarkable for the force and consistency with which Captain Bitterlin is drawn. Much of the story is occupied by records of travel, which ar very amusing. The book is bright, witty, and interesting, from the first page tō the last." [Boston "Literary World."]

2238

ROUND OF WRONG, by ABOUT,
= GERMAINE.

SABINE'S DECEPTION [by OLGA (CANTACUZÉNE) ALTIERI: *Harper*, 1888.] "is a good story of provincial life, wretchedly translated. Its atmosfere is pure and clear, and the people hav a moral excellence which would repay the study of Parisian journalists and playwrights. Sabine's whole life had been so open tō the sunlight that the little deception practised tō insure her sister's happiness seemed tō her a deed of darkness, and doubtless caused her more anguish than did the relinquishment of her lōver, so faithful in letter and faithless in spirit. Sabine is carefully drawn from nature. The author perceivs, as it almost seems that ōnly french novelists can perceiv, that truth has many sides. Sabine is positiv, prejudiced, rigid, but she is also courageous, loyal, and full of passionate tenderness for those dependent on her. No sort of perfection is ascribed tō Sabine, but a natural proportion is observd between her defects and her good qualities. Of course, the sacrifice which marks the victory of her strength over her weakness, is made for people whō can never remotely

appreciate its fineness. In fiction such a sacrifice is rewarded by the reader's sympathy. The Sabine of romance gets enthusiastic admiration; the Sabine of reality goes on tō the end, managing the farm, studying the causes of potato rot, and spoken of behind her bac as a hard, cross-grained old maid, whō has no soul abōve a sixpence, and never had." [Nation.]

2239

—, SAME ("Sabine's Falsehood") *Peterson*, 1881.

ST. MICHAEL'S NIGHT [by AGNES HARRISON: in *Atlantic Monthly*, six numbers, 1868.] "is tō be praised as having much of local tūth in its pictures of norman scenes and the character of norman peasants and fisherman; and certainly it is very honest and wel-finished writing, which mīght wel be given as a lesson tō 9 out of 10 of our women whō write. Even better than that—we speak of the reader's pleasure, and not of the nature of the writer, as revealed by her style—the author shōs that she has an eye for character, and quic, true sympathies. Read, for example, her account of the touching conversation between Jeanne and Épiphanie as thēy walked tō Dieppe . . . It is a very fresh and agreeable little story, with plenty of old-fashioned lōve in it, and plenty besides . . . It groes upon us as we read, and turns out a story tō be heārtily praised; it is not saying too much tō call it beautiful." [Nation.]

2240

SAINTS AND SINNERS ["Noirs et Rouges"] V: CHERBULIEZ: *Appleton*, 1882.] "is, abōve all things, amusing in the best sense—a sense which implies a first-rate romancer doing his best, and bringing tō his work qualities which many novelists

SAINT (A) AND OTHERS. [by PAUL BOURGET: London, Osgood, 1893.] "Of the 4 "portraits" (3 taken from his 'Nouveaux Pastels') the one entitled "*A Saint*" is the longest and most lifelike. In all of them we see one or two points only of Mr. Bourget's many-sided genius, he is as profoundly analytical as ever, idyllic, dramatic, tragic; but we have none of the subtle delineations of the metaphysics of passion, no studies—except, perhaps, faintly foretold in the youthful heroines of "*Childhood Perfidy*"—of the fin-de-siècle "mondaine," her luxurious surroundings, her correctly attired lovers or the analysis of her emotions, to which we have become accustomed. "*Marcel*," the first portrait in the book, is a reminiscence of a boyish friendship, "the only interest of which—if, indeed, it has one—consists in the study, so rarely attempted, of an aspect of a child's sensitiveness." In '*A Story of a Child*,' [No. 145 p] recently written by an American authoress, we have been strongly reminded of the child's secret, the futile flight, and of the heart-awakening which follows. "*Monsieur*

Viple's Brother" is the record of a by-gone tragedy. The veil of an apparently uneventful life, lifted for a moment, discovers a hidden scar; the old man speaks of a brother, long dead, who in his boyhood avenged an insult by shooting an Austrian officer. But this brother was a fiction; it was Optale Viple himself "who has avenged his outraged father, he, the sometime associate of the University, who, since that time, perhaps, had never touched a weapon. What strange mystery sometimes lies behind the most peaceful and humble career!" A *Gambler* and "*Childhood Perfidy*" are shorter sketches, the "study" is, perhaps, a more appropriate word for the dissection of human nature that is a special characteristic of Bourget. He turns his microscopic eye even on the friendships of boys and girls, their childish loves and quarrels, and lays bare the intricacies of hopes and fears, the miseries which seem gigantic in proportion to the size of the sufferers, the action that for good or for evil may determine the future course of their lives." [Spectator.]

2239 t

deem of too much public importance to be employed merely in entertaining a frivolous public. But Cherbuliez has also, besides the felicity of manner which comes from presupposing his readers to know as much as himself about things in general, a great deal of a quality not usually to be found in the imaginative writings of his countrymen—the quality of humor, namely: Usually one is perfectly safe in looking for the best sort of humor in an English work, and the best sort of wit in a French one; but this writer is an eminent exception, and the flavor of his books is a compound which it would be puzzling to analyze, but which is certainly as clearly humorous as it is witty. The title gives the key to the substance of the book, which deals with Jesuit intrigues on the one hand, and chronicles the happenings in a radical interior on the other. Jetta Malaubret, the heroine, is left an orphan by the suicide of her father and the death of her mother, who had run away with an Italian count. To expiate these sins she enters the hospital where her aunt, a nun, is a nurse, and declines the offer of a home with her great-uncle, who is a Radical Republican, and the next thing to an atheist. Mr. Antonin Cautarel is an atheist outright, but a very different man from his brother, being, among other things, a man of intelligence and a gentleman. He is a surgeon at Jetta's hospital, and the two become fast friends just before his death, after which his will is found to leave her a large fortune on condition of her living two years in Mr. Louis Cantarel's family. She is about to decline this stipulation when Mère Amélie, her aunt, shows her the folly of it, and the action of the book concerns

the efforts of the 'blac army' to keep alive her intention to take vows at the end of her probation in the world, and the efforts of various other people to marry her. Her uncle Louis endeavors to give her to the vulgar son of a marquis whose favors he hopes thus to win, and the executor of her Uncle Antonin does his best to bring about her union with a young friend of the latter's, in accordance with his dying wish. She herself falls in love with this young gentleman, but deems it her duty to become a nun, and her conflict with herself becomes one between her and a fanciful vision of her benefactor, who appears to her from time to time. It is in this sort of thing that Cherbuliez discloses a vein of poetry now and then and it is very prettily managed here. As skillful as this is pretty is the social diplomacy which conducts the external conflict, in which also the author is an adept. The result is satisfactory, of course, it being a pet theory with Cherbuliez that there is altogether too much tragedy in novels to need any augmentation at his hand." [*Nation*.]

—, SAME ("The Trials of Jetta Malaubret"), *Vizetelly*, 1886. **2241**

SAMUEL BROHL & CO. [by V: CHERBULIEZ: *Appleton*, 1878.] "In this story, a German Jew named Brohl has assumed the name and personality of a Polish count whom he has known, who has died in great poverty, and under this disguise the Jew has won the love of a very charming French girl. All of our author's heroines are attractive and life-like; this one is no exception, but there is something odious in the way in which Cherbuliez maltreats them. In this story the young woman gives her heart to this fascinating reptile, and the novel de-

scribes the net-work of intrîgue spun by him and by those whô suspect him of being the adventurer he is. It is enuf tô say that Cherbuliez has written this tô make it perfectly plain that the book holds the reader's attention fast, and that he is a bold man whô can say at any given chapter that he knoës what is cõming next; all he can be sure of is that it wil be sômething very clever. But all the cleverness in the world wil not make up for the tone of the book, which is undeniably depressing. The hero is a most odious villain, the girl's feelings ar dangled before the public in a painful way, and ône cannot help a sort of shame at reading a story which, if true, ôt tô be kept from the public out of respect for the victims. But yet it is entertaining." [Atlantic. 2242

SAPPHO. [by ALPHONSE DAUDET: N.-Y., Tousey, 1885; London, Virzetelly, (abridged); Maxwell, 1886; Chicago, Nile, 1891.] "Daudet holds a peculiar place in our romantic literature. He dôes not belong tô the old-fashioned, sômewhat artificial school, which may be said tô be represented by Feuillet; he dôes not belong any more tô the true naturalist school, which has Zola for its master. He is realistic without being systematically vulgar; he dôes not prefér odious, hideous, loathsôme subjects and characters; he is not a pessimist, and thêre is in him an irrepressible touch of the gay, cheeful, and optimistic South. Tho he has ridiculed the South in his *Tartarin*, in *Numa Roumestan* [No. 2191.] and quite recently in 'Tartarin sur les Alpes,' Daudet is a child of the South; thêre is no real sadness, no true melancholy in him. Thêre is a vêin of true sentiment, sômetimes an outburst of real pathos in sôme of

his works: in *Fromont* [No. 2047], in *Jack* [No. 2079]; but on the whole the balance always falls on the side of humor, gaiety, and hope. What is very remarkable and even admirable in all Daudet's productions is what I can not call ôther than life. Thêre is an extraordinaiy vitality and mòvement throu all his work—no system, no elaborate style, no perception of effort; his descriptions ar fotografis, but thêy ar not dry: "il y a de l'air," as the painters say of a landscape. His characters also hav "de l'air": thêy ar all more or less volatil, thêy hav nothing statuesque, thêy ar carried away on the current of life—a current which is sômetimes so rapid that you can hardly follo it. In this respect also Daudet belongs truly tô the South; he is not a dreamer, he is essentially an actor. Thêre dôes not seem tô be much system in his choice of subjects. He dôes not pretend, like Zola, tô giv us a new "Comédie Humaine." His receptiv mind takes in tô-day ône thing, tômorrow anôther; he is a mirror. You can always recognize sôme living character in his novels; every Parisian knoës whô the *Nabob* [No. 2185] was, and can giv the real names tô all the characters of that novel as wel as tô those of *Numa Roumestan*. The poet of 'Jack' is stil living: the verses which ar cited by Daudet in the novel were written by this poet "without a heart." I dô not kno whöm Daudet had in vue when he wrote his last novel, 'Sappho', for this takes us intô a world which is not familiar tô me—the world of the studios. This world is, in many respects, quite apart. It is very different from the real world, tho I hasten tô say that the artists of very grêat eminence ar a part of

this real world ; but the rising artists, the beginners, those whō ar önlý knōn in a small circle, form a soi of society which has a freedom unkñōn in the regular society. In dress, in manneis, in almost all the details of life, this artistic world affects a license and has an originality which make it worthy of study. It is not the "demi-monde," but it has its liaisons, which sōmetimes assume the seriousness of marriages. The women whō ar met amōng the painters, the artists, the literary men whō liv in thēir company, ar not venal, and in this respect thēy ar much superior tō the women of the "demi-monde." Thēy ar more intellectual, more imaginativ; thēy ar living in a hīer stage. Thēy ar tō be seen on varnishing day, with thēir friends, as anxious as these can be, as curious, as uneasy. Thēre is sōmeting of the old "Bohemia" left in this world of painters, but it is no longer the Bohème of Henri Murger, [No. 2244] composed önlý of very young men and women; it is a Bohemia whēre you meet men with gray beards, and old models whō hav become semi-respectable matrons." [A. Laugel in Nation. **2243**

SCENES FROM THE LIFE OF BOHEMIA. [by H: MURGER (†, 1861.). N.-Y., Gould, 1891.] "The *Vie de Bohème* stands apart from all preceeding works. In it the author explored unkñōn solitudes, discōvered a fresh world, full of gaiety and tears, of iinging lāfter and the starkest poverty, of hopes unutterably eager, and of miseries which ar indicated rather than described . . . Each chapter in the strange volume is a work complete in itself, yet the chapters lead öne intō the öther, til the whole, with its quips, its jests, its

delicate shades of humor and its fine strokes of wit, forms öne of the gayest, naivest books of even this century of fantasies . . . But the charm of the *Vie de Bohème*, after its never-failing gaiety, lies in the tenderness and the beauty of its lōve-scenes. In connexion with the student we naturally hav the grisette—now, alas! no more—devoted in her lōve, fagil in her conquests, industrious and happy in her labors and privations. Tō Mimi and Musette we ö all the pathos of the volume. We may, after a cōlōless fashion, compress the gayer episodes—Rodolphe waitting Mimi a gown, and, at her solicitation, adding, with so many more columns of matter, so many more flounces and furbelōs; but it is impossible tō deal in this meagre manner with the pathetic chapters. Mimi was Rodolphe's mistress, and her lōve, affected önlý by too long a bout of starvation, for she was fond of dress and pleasure, is merely a reproduction from life. "The scene at the hospital," says Banville, "so poignant with misery, is completely true. Poor Mimi had livd too long amōng the poets, til she naturally came tō die at the hospital as a poet might." [Westminster.

—. SAME ("The Gypsies of Art"), transl. by C: G. LELAND, in *Knickerbocker*, Oct. 1853—Jan. 1854. **2245**

SCYLLA & CHARYBDIS, a Lesson for Husbands, by OCTAVE FEUILLET, in vol. 4 of *Cosmopolitan*. **2246**

SEAGULL ROCK. by SANDEAU, = No. 935.

SEASHORE GLEANER (The), by É. SOUVESTRE: Bristol, 1855. **2247**

SECRET OF HAPPINESS (THE), [*"La Comtesse de Chalis."*] by ERNEST FEYDEAU (†, 1873.): Edinburgh,

Edmonston, 1867.] "The author of 'Fanny' [No. 2029] has discovered that the secret of happiness lies in doing good. We have heard something like that before; but coming from a gentleman who has been once or twice held up as the terrible example of modern French literature, the definition acquires a startling novelty. We would not recall the author's past crimes, were it not to point out the singular sort of nature in which French writers who endeavor to escape from the artificial and conventional generally seek refuge. Nature to them is synonymous with ignorance; and the people whom they represent as dwelling in a state of nature are merely overgrown babies with a taste for aimless sentiment. 'The Secret of Happiness' is an effort in the 'Paul and Virginia' direction, Mr. Feydeau having apparently been stung by criticism into proving that he was something better than a worshipper of poetic adultery. The really valuable part of the book consists of the vivid description of scenery in *Algeria* and Arab manners, with which the work abounds. The author tells us that he traveled leisurely through this region, noting the most minute facts which came before him; and we are not without a suspicion that the colonists who figure in these pages, and who discover 'the secret of happiness' are mere sketches from lay figures thrown in to complete a picture, the chief merit of which lies in the faithful painting of the background. At the same time it must be said that the story is readable and interesting, and that it occasionally becomes powerfully dramatic." [London Rev. 2248]

SEMPSTRESS'S STORY (THE) [by [ANTOINE] GUSTAVE] DROZ: *West, Johnston & Co., 1877.*] "is a

simple but touching little tale of a child in Paris who lay at the point of death with croup, and was saved by the kind service of a big-hearted surgeon. It is a fresh, bright, warmly colored picture of an ordinary 'interior' and a not uncommon experience." [Boston "Lit. World." 2249]

SERAPIITA, by BALZAC. ~~2249~~
ECCENTRIC NOVELS.

SEVEN YEARS. [by JULIA KAVANAGH (†, 1877): *Peterson, 1860.*] "The name is due to the period during which the hero, an honest-hearted Flemish upholsterer, is obliged to work and wait for his capricious mistress, a quick-witted and not, perhaps, utterly heartless Parisian sewing girl. The tale is an interesting one, and very well told, and the soul-experience of the loves as they go through the trials consequent, chiefly, upon the waywardness of the girl—is described with a very clear perception of the modes of mental doing, being, and suffering." [Albion. 2250]

SERGE PANIN, by G: OHNET, Manchester, *Tubbs, 1883.* 2251

—, SAME ("Prince Serge Panine"), *Munro, 1890.*

SERGEANT'S LEGACY (The), by E. [B.] BERTHET; London, *Nimmo, 1880.* 2252

SHORTER STORIES, by BALZAC, London, *L. W. Scott, 1890.* 2253

SIBYLLE'S STORY = STORY OF SIBYLLE.

SIDONIE = FROMONT THE YOUNGER.

SIEGE OF BERLIN (The), by A. DAUDET, in *Swinton's Story-Teller*, Oct., 1883; also in vol. 4 of *Tales from Many Sources*, N.Y., 1884; also in *Cosmopolitan*, Aug., 1886. 2254

SILVIA [Provence] by JULIA KAVANAGH = No. 530.

SIMON [London, *Churton*, 1847.]

"But 'George Sand' has written several [novels] which ar fit for the perusal of the most spotless. These ar 'André' [No. 1950], 'Simon,' 'Les Maitres Mosaistes' [No. 850], 'Pauline,' 'Le Seerétaire Intime,' 'Les Sept Cordes.' and the 'Mélanges.'" [Foreign Quarterly, 1844.] See also No. 945.

2255

SIN OF M. ANTOINE (The). [by "G : SAND", i. e., Amantine Lucile Aurore (Dupin) Dudevant (†, 1876) : N.-Y., *H. Long*, 1850.] "The husband in this novel behaves better, or rather the circumstances of the plot permit him to take the step which G : Sand would hav society make open to every husband. The offspring of the adultery is the heroin of the story, and she brings about a happy reconciliation between her father and the husband of her mōther. An unphilosophical irritation has kept them asunder for years; but Gilberte, the heroin, when driven by a storm to seek shelter, happens to see a portrait of her mōther in the house of what, speaking conventionally, we may call the injured husband, and she is struck by its likeness to a miniature which she has often seen in the hands of her father, whō contrary to the usual practise, has reared her. 'Her modest imagination refusing to comprehend the possibility of an adultery,' she is naturally puzzled; but she takes advantage of the occasion to make friends with the first possessor of the original, and at length gets him to pardon the second possessor. Friendship survives the conflict and consequences of youthful passion, and they ar all happy at the end of the book." [National Review.]

—, SAME ("First and True

Love"), *Peterson*, 1852.

2256

SISTER ANNE [by [C:] PAUL DE KOCK (†, 1871.) : London, *Henderson*, 1840; 396 p., 8°; N.-Y., *Wilson*, 1843.] is by "an author whō enjoys more celebrity than any living writer; that is to say, if the extent of a man's reputation be judged by the number of his readers. From the hiest lady to the poorest 'grisette', from the statesman to the copying-clerk—all classes hav pored over those pages which teem with gaiety and mirth, relieved by the finest touches of pathos and feeling—all hav felt the magic charm of this grēat enchanter. A new novel by Paul de Kock creates a more powerful sensation than the speech of the king. His popularity extends to the meanest and most distant cottage; thēre exists not a laborer, whō has not heard of Paul de Kock, and lifted at sōme village pedant's recital of the best episode in his last work." [Foreign Quarterly.]—"An Englishman whō turns to Paul de Kock's numerous works to form a judgment of their merits and defects, will be astonished to find that, amidst an exuberance of familiar humor, which often passes the limit of good taste, thēre ar vēins of the most beautiful and elevating sentiment, and passages of tremendous, yet never exaggerated power." [Edinburgh Review.]—"This is one of those novels in which we find the most exquisit humor and most beautiful pathos. It is a novel which abounds in strong contrasts. The wit and the pathos—the passionate love of Sister Anne, and the calm but deeply-rooted affection of Constance—the sincere and honorable character of the elder de Montreville, and the levity and inexperience of his sōn—the half swindler, half filosofer

Dubourg, and the upright, but easily duped Ménard—the tricks practised by Dubourg, and the deeply interesting adventures of Sister Anne, form the basis of one of the most amusing novels in the French language . . . “Sister Anne” is the narrative of a beautiful young girl, who, in her infancy, loses the faculty of speech through a sudden fright, and recovers it eventually by a similar revulsion in nature. The fortunes of this orphan girl form the ground-work of the tale. She is seduced by a young count, who is subsequently compelled by his father to abandon her; and she sets out in search of the faithless swain. After experiencing all those dangers and difficulties which must necessarily have attended an individual in her forlorn condition, she arrives at the very house where dwells her seducer's wife. The dumb stranger is kindly received by the unsuspecting wife. The husband's return however explains all; and the tale is wound up by the death of Sister Anne, who recovers the faculty of speech only a few moments before she surrenders her spirit.” [Monthly Review. 2257]

SISTER PHIOMÈNE [by EDMOND & JULES DE GONCOURT (†, 1870): Paris, 1861, Routledge, 1890.] “is a sad and painful study of a woman's heart which the cold and monotonous life of a convent in vain attempted to subdue; a cry for human love and sympathy which is hushed only with life itself. Marie Gaucher is a little French girl who grows up as a dependent in a great French house. She is admitted to unusual familiarity with the young heir, and assumes airs far above her true position in the social world. To recall her to her proper sphere, her aunt sends her to a

convent to be educated. Without any real unkindness being shown, her health and spirits are most successfully broken by the unnatural, repressed life she is forced to lead. The steps are then easily taken by which she becomes ‘Sister Philomène.’ As a nun she finds little happiness until her duties transfer her to the hospital. Here, in the case of the sick, she finds her vocation, and becomes almost reconciled to life. A great deal of space is devoted to an account of life in a hospital ward, the talk of the medical students, and to the feelings aroused in the innocent nun's heart by the varied experiences she passes through. She comes constantly in contact with a young hospital surgeon, who inspires her with what she believes to be a strong sisterly interest. The gradual awakening to the consciousness of her love is described by a master hand.” [Literary News. 2258]

SO FAIR YET FALSE [“Pourquoi?”] by EUGENE VACHETTE, called “CHAVETTE”: N.-Y., Carleton, 1874. 2259

SOUCI = No. 951.

SONS OF THE SOIL. [by HONORÉ “DE” BALZAC: Roberts, 1890.] “The proprietor of a country place in Bourgogne endeavors to improve it to the best of his knowledge and ability. In cultivating and improving his estate, he wounds the sensibilities and tramples on the traditions (often without knowing it) of the surrounding villagers. Instantly a legion of malign activities spring into life: his trees are ‘ringed,’ his vintage is lessened, his steward is murdered, and he, a general of the Empire, is threatened with murder. In the end the beautiful château and its lands are laid waste, the general is driven to ignominious

sale and flight, and the peasants possess themselvs of his acres. One or twō bright spots reliev this diabolic gloom, across which Balzac shoots his sinister profecies of the results of peasant proprietorship. He has conjured not so much 'sons of the soil' in his Jelemiad as the gnomes and gob-lins which dwel beneath it, creatures of his dreams, monsters of his dys-pepsia, a proletariat peopling hell, not the gay, gracious country-folk of Sunny France." [Critic. 2260]

SOUL OF PIERRE, by G: OHNET, = *PETER'S SOUL*.

SPECULATOR IN PETTICOATS (A), by H. MALOT: *Peterson*, 1887. 2261

SPIRIDION, by "G: SAND." ~~WITH~~ *ECCENTRIC NOVLES*.

STAR OF EMPIRE (The), N.-Y., *Tousey*, 1885. = *CLORINDA*.

STARTLING EXPLOITS OF DR. QUIÈS (THE). [by PAUL CELIERES: *Harper*, 1887.] "As tō the involuntary journeyings of Dr. Quiès, thèy ar brôt about in such a forced way, thère is such a sameness in his discomforts on being disturbed from his quietude, that a little adaptation and arrangement would hav improvd the original work. Stil, pictures and all, the book presents a very pleasant vue of provincial life." [Nation. 2262]

STONE-MASON OF ST.-POINT (The), by ALPHONSE DE LAMARTINE: (†, 1869.) *Routledge*, — *Harper*, 1851.] "We dō not admire all which Lamartine writes, but of this, his last production, we can speak with almost unqualified praise. It is all it professes tō be, a simple village tale. The record of a very humble life. it breathes the spirit of lōve and Christian meekness, exalted by the noblest sentiments." [National Era. 2263]

STORIES OF AN OLD MAID, by D. (G.) GIRARDIN: London, *Addey*, 1856. 2264

STORIES OF PROVENCE = *LETTERS FROM MY MILL*.

STORM-DRIVEN [Paris] = No. 533.

STORY OF A DEMOISELLE (THE) [by E. C. PRICE: *Ward*, 1880.] is an "excellent story. Its grēat charm is the pronounced nationality of every word and thôt of the members of the family groups which surround Clotilde de Mornay. The strong-minded marquis, the pleasure-loving and unscrupulous Madame de Belleville, the "good Jourdain" with hei girth, hei gruffness, her tender heât, her skin-deep severity, ar all life-like. It is the story of a french marriage of arrangement. The author is too wise tō drag her heroin throu the mud, and the reader learns a lesson, sôt tō be impressed on him, not throu the failure but the success of a sweet nature in coping with trials which would hav embittered and spoiled an ordinary character. The men ar as good, nearly, as the women, and the gallant old Legitimist obtains no moie than his due when, after saving the life of his rival, he secures the affections of his bride." [Athenaeum.]—"The characters ar sketched with force, and the french life is very delicately and vividly painted. A pleasanter tale, on the whole, it would not be easy tō find." [Spectator. 2265]

STORY OF AN HONEST MAN [by EDMOND [FR. VALENTIN] ABOUT (†, 1885): *Low, Appleton*, 1880.] is "the story of the plain life of a bourgeois lad, whō rose by virtue of his character and exertions tō be the head of a grēat business, a mil-

lionaire, and the father of a lovely and interesting family. The manner is realistic enuf to give the work the aspect of a veritable autobiography; but it has all the true shape and color of fiction, glows with the warmth of life, and appeals in the strongest way to the tenderest feelings. The subject is full of interest, the style is masterly, the tone lofty and morally exhilarating; and while the fortunes of Pierre Dumont present little to gratify a love of the sensational, they will be followed with keenly sympathetic pleasure by every reader of refined taste." [Boston "Lit. World." 2266]

STORY OF COLETTE (The) *Appleton*, 1888.] "is a harmless and amusing tale, put into very pleasant English. It opens on the first day of March with the little prayer Colette inscribes at the beginning of the journal she keeps to relieve the weariness of life spent in a dismal château under the guardianship of a maiden-ānt who does not love her, and one old servant . . . Colette is an ingénue of a rather sparkling type. With the exception of two happy years in a convent—where her ānt placed her in order at once to keep and to evade the promises made to Colette's dying mother, by which she was obliged to give her niece at least two years in Paris, and thus a chance to settle herself"—she has spent all her days in this gloomy mansion, and at 18 she is growing very tired of being "full of ideas with no earthly being to tell them to; to be gay alone, to be sad alone, to be angry alone—it is unsupportable." She has begun to look for her "adventure." She is sure it will come . . . But when the 20th of March also comes and goes and brings nobody, Colette flies into a passion,

seizes the statue and flings it through her window into the road—where, of course, it hits the "adventure" in the head as it is climbing the garden wall to see what lies beyond, knocks it down, fractures its knee, makes a hole in its forehead, and thunders it thus upon repentant Colette's good offices as nurse. The story is old enough, as the reader sees, but it is charmingly told" [Catholic World. 2267]

STORY OF ELIZABETH (The), [Normandie] = No. 534.

STORY OF REINE (The). [by JEAN DE LA BRETE: *Roberts*, 1891.] "The opening chapters do not appeal especially to the reader, but the interest increases as the story is developed. 'Reine' is a young girl, who, altho of aristocratic birth and rich by inheritance, is reared in a lonely country house by an aunt, who is not only ignorant, but ill-bred. The aunt has a most incorrigible temper, which she visits upon her young and pretty charge. The curé whom she loves, the aunt whom she hates, and the servants are the only companions Reine has during the formation period of her life. Endowed by nature with an impulsive disposition, a love of freedom, and an inclination to ride roughshod over those who have her education in charge, Reine finds herself at 16 in open warfare with her surroundings, a condition the reader cannot but sympathize with, for the child possesses a warm heart, and instincts which require only judicious training for their ultimate proper development . . . She promptly falls in love with the first young man she meets, and from that moment life has unknown charms for her. On the death of her aunt, she goes to live with an uncle, in the midst of a cultivated

society. The scheme of the story is original . . . The dialog, true to its french origin, is sparkling and effective, the ready wit of Reine, and her delicate raillery at the exactions of social propriety, which she regards as a bugbear, being at once charming and infectious. Purely as a character study, 'The Story of Reine' is worth reading." [Wiiter. **2268**

STORY OF SYBILLE (*sic* for Sibylle) [by OCTAVE FEUILLET (†, 1890.) Boston, Osgood, 1872.] "is a novel in which almost everybody is moral, the heroin an ultramontane catholic with some of the instincts of a saint, and the hero a free-thinker, converted through love, is a curious thing to get from a man who afterwards wrote 'Camois' [Nos. 2107 & 2170.] It is an interesting story, nevertheless, skilfully told, and put into readable English. Sybille is a unique creation—not because she is either lifelike or possible, for we imagine her to be neither, but because Mr. Feuillet seems to have tried his hand at making in her an incipient saint. To be a saint he has understood that one loves God exclusively; and in his effort to combine an exclusive love for God with an absorbing passion for a man, he has produced a character which has no consistency nor possibility. On its face it is a very simple, pretty, religious little tale, but it has a taint of insincerity throughout which would be as perceptible were the novel an anonymous one as it is when it bears its author's name." [Nation.]—"It is not likely to win new laurels for its author. It is thoroughly French in its extravagant use of adjectives, and equally so in the extremes of pietism and skepticism exhibited in its principal characters. Sibylle is one of those

raue combinations of beauty, grace, intellect, and piety which abound in second-rate religious novels—a creature all too bright and good for human nature's daily food—and the reader is hardly surprised when she takes to herself wings. The grandfather and grandmother Félias are a fine old couple; but the majority of the characters are very indifferent people, and the plot is poorly managed." [Hearth & Home.] G: Sand's "Mlle de Quintinie" is an answer to this novel. **2269**

—, SAME, in *Hearth and Home*, 17 July, 1869, seq.

STORY OF THE PLÉBISCITE = No. 960.

STRAIGHT ON. [by author of "Colette." Appleton, 1891.] "Captain Bailleut's dying injunction to his little boy was keep 'Straight on' through life, and when he was too weak to convey the message by words he wrote them. The child adopts this as his motto, and the result is a pretty, pathetic story of a lad's mastery of all sorts of difficulties. A military school is the scene." [Publisher's Weekly. **2270**

STROKE OF DIPLOMACY (A) = *KING APEPI*.

STRUGGLE (A), [*Normandie*] = No. 535.

SUCH IS LIFE [by ALBERT DELPIER], Chicago, *Laird*, 1891. **2271**

SURGEON'S STORY (The) [*"Les Parents de Bernard"*] by ABOUT, in *Appleton's Journal*, 18 nov. 1871. **2272**

SYBIL'S SECOND LOVE = No. 538.

SYDONIE'S DOWRY [by MA. ROBERTS: London, *Bell*, 1865.] "is a healthy little story, pathetic in some parts, humorous in others and characteristic throughout. The scene is laid

in a remote valley of Languedoc hemmed in by the heights of Cévennes; and the characters are probably such as might be met in that Arcadian retreat, tho it is possible that they may be a little idealized. Sydonie, at least, appears to be a little above the peasant standard; but we must make some allowances on account of her having been patronized and petted by the high-born Thérèse de Parthenan. This young lady is the only daughter of a nobleman of the old régime who has lost his parents by the guillotine and his lands by confiscation, but has succeeded in buying back a fragment of the family estate which he cultivates as a farmer. Hence we have occasional reminiscences of the bonnet-rouge, the Carmagnole, and other features of the Revolution, which is supposed to be not so far back but that elderly people can recollect its horrors. The local customs and superstitions are lightly and pleasantly touched, and the character of the reputed witch is welded in with care and effect. Sydonie, of course, is the main figure and is a lovable though wayward little heroin." [Athen. 2273]

SYLVIE [by GÉRARD DE NERVAL: *Routledge*, 1888.] "has the elegance, the purity, the translucency of a porcelain vase. When the Frenchman is charming, how charming!" [Boston "Lit. World." 2274]

SYLVIE'S BETROTHED. [by "HENRY GRÉVILLE", i. e., Alice M. Céleste (Fleury) Durand: *Peterson*, 1882] The author here "manages a delicate situation with exquisit tact, and makes what might easily have been, in the hands of the naturalist, a grossly offensive story into a charming romance of innocent love and heroic self-devotion. A beautiful, wilful

creature, she fascinates from the first with her delightful candor and dainty obstinacy. It is not strange that Sylvie, left an orphan at an early age, should grow to love her godfather, Pierre Clermont, with something more than the affection due from ward to guardian. Nor is it surprising, perhaps, that he should find the education of this fascinating girl an agreeable task. But they are on dangerous ground, as Sylvie is the first to discover when Jacques Debrancy asks for her hand. The scene in which Clermont tries to persuade his ward to accept the young suitor is admirably written. The former is moved, he knows not why; the latter cherishes her dream, loath to see it shattered. She yields at last, only to find that her innocent passion can not be overcome, and in despair she sends her young lover away. Meanwhile Miss Clermont, seeing herself isolated from her husband's love, is obliged to meet Jacques with sympathy and consolation. Their mutual pain brings them together, and neither is proof against the other's pity. Only the noble sense of duty in the woman holds bravely out. Amélie is also forced to confess that the dream is fair; but she bids him farewell without a murmur at her fate. "You must learn to live for others," she says. "We may not live for ourselves alone." We shall not undertake to follow the characters through the remainder of the story, or foreshadow the end which is made so inevitable. It is easy to complain of the monotony of the types chosen by Mrs. Gréville to exemplify her art; but no one can question the grace and freshness of her method, the purity of her motives or the piquancy of her style, which even a

nebulous translation cannot wholly obscure. There is evidence of a firmer touch in *Sylvie's Betrothed* than in perhaps any other of the author's novels, and the absence of dramatic incident is largely compensated by a breadth of portraiture almost masculine in its grasp of contrasting personal traits." [Boston "Lit. World." **2275**

TALE OF TWO CITIES = No. 972.

TALES OF TO-DAY AND OTHER DAYS, by A. DE MUSSET, COPPÉE, BOURGET, MAUPASSANT, MÉRIMÉE, and GAUTIER: *Cassell*. 1891. **2276**

TEMPTATION (The) by [M.. JOSEPH] "EUGENE" SUE: N.-Y., *Winchester*, 1845. **2277**

THOROUGH BOHEMIENNE (A). [by HENRIETTE ÉTIENNETTE FANNY (ARNAUD) REYBAUD: *Appleton*, 1879.] "Sketches of life in an old breton manor-house, framed in pure and simple language, and a few characters well defined and consistently sustained, combine to make this a story of unusual merit. It will be read with interest and remembered with pleasure, whilst in refinement of touch and delicacy of execution it excels most current novels." [Penn Monthly. **2278**

THREE RENCONTRES (The), by É. SOUVESTRE, in *Southern Lit. Messenger*, July, 1855. **2279**

THREE STRONG MEN, by ALEX. DUMAS [Second]. N.-Y., *Dewitt*, 1850. **2280**

THREE TALES. [by SOPHIE (DE BAZANCOURT) D'ARBOUVILLE, *Harper*, 1853.] "These stories are of such exceeding beauty and peculiar merit, that we should be inclined to adopt the extravagant estimate of their value taken by the translator, if by so doing we could arrest the attention of our readers and provoke them to a perusal

of the volume. They are simple, clear, sweet, truthful, free from all the vices of style, sentiment and principle which most beset the modern school of French romance. Their leading characteristics are vividness of conception, depth of pathos, and closeness and clearness of pictorial representation." [Graham's.]—"They exhibit an inimitable portraiture of refined and beautiful passion, in a style of singular sweetness, simplicity, and power." [Harper's.] See VILLAGE DOCTOR. **2281**

TOUR AROUND MY GARDEN by ALPHONSE KARR: *Routledge*, 1854. See *Athenaeum*, No. 1214. **2282**

TOWER OF PERCEMONT (THE) [by "G: SAND", i.e., Amantine Lucile Aurore (Dupin) Dudevant (†, 1876): *Appleton*, 1877.] "The elder daughter has been placed in a convent, and there her stepmother wishes to keep her and compel her to take the veil. A nephew of M. Chautabel named Jacques, a handsome, good-hearted fellow, sees Mlle de Nives, while she is a novice, falls in love with her and succeeds in contriving her escape, she, however, not yet being in love with him . . . This sister Miette is loved by and loves Henri Chautabel, but a coolness has grown between them. The motif of the story is to bring this pair of lovers together, to counteract the plans of Countess de Nives, and to save the daughter of the latter from her mother's evil influence. The story is almost altogether one of character." [Galaxy. **2283**

—, SAME [and "Marianne"] London, 1881, 240 p.

TRAJAN = No. 987.

TREASURE (The), by SOUVESTRE, in *Arthur's Magazine*, Nov., 1880. **2284**

TRIALS OF JETTA MALAUBRET, = *SAINTS AND SINNERS*.

TRUE AS STEEL [by — () COLOMB: *Routledge*, 1879] "is a spirited translation of a good story of the *Waï* of 1870. The hero is a quiet, retiring government clerk, whō, thinking nōthing of himself and everything of his duty tōwards God and man, is as "true as steel," and conceals the heart and conduct of a true hero under a quaint, not tō say rather absurd exterior. The character of uncle Plaçide is beautifully drawn; it reminds one of "Cousin Pons" [No. 2008] in sōme of its touches. The ending is too soiroful and the author migh̄t, we think, hav turned the faint "hope for the best," with which she consoles her readers, intō a reality without any sacrifice of truth."

[*Athenæum* 2285

TRUE LOVERS' FORTUNE (The), by W: HAUFF: Boston, *Munroe*, 1843, 91 pp, 8°. 2286

—, SAME ("JOSEPHINE. or The Beggar of the Pont des Arts"). London. *Clarke*, 1844.

TURKO (The), by ABOUT, in *Six-penny Magazine*, 1886 [*Every Saturday*, 1st tō 15th Sept., 1866.] 2287

TWINS OF THE HOTEL CORNEILLE (The) by ABOUT, in *Russell's Magazine*, vol. 6. Nos. 4-6. 2288

TWO BROTHERS [by HONORÉ "DE" BALZAC: *Roberts*, 1887.] "is, not entirely a story of Provincial life, for the scene is partly Paris, and the brōthers ar Parisians born and bred, tho theîr mōther is a provincial. Each novel of Balzac unfolds tō the reader a little more of the marvelous range of the artist's vision, the universality and fidelity of his insight. Saint and sinner alike ar comprehensible tō him; lōve such as has given

human hearts the material for their saintliest dreams of the relations of Heaven, no less than lōve in its coarsest satyr shape. Maternal lōve is the theme of "The Two Brōthers"—but it is presented here less noble than the typical material lōve, because the mōther is herself a weak, dul woman. Strong and unselfish as is her material passion, sweet and upright and loyal as is her character, Agathe is not an impressiv enuf figure tō suffice for the story, and it is largely occupied with the drama of Philippe's contest with an interloper for the inheritance of his uncle's property." [Overland.]—"The elder brōther is a monster; he has fisical courage, but absolutely nōthing else good—he is sensual, dishonest, selfish, cruel, and base. On the other hand, his brōther is patient, unselfish, clean, honest, and noble. The contrast is almost too grēat a strain on belief. Associated with them ar other figures which may be classified almost as distinctly as the brōthers . . . It is not a book tō be left in the way of all sorts of readers; but it is undoubtedly a powerful study of life, and like the others of its kind in the Balzac list, leavs no doubt in the reader's mind as tō the right and wrong of living." [American. 2289

TWO BROTHERS, by MAUPAS-SANT, = *PIERRE & JEAN*.

TWO DUCHESSES (THE), by É ZOLA, N.-Y., *Tousey*, 1885.

TWO FRENCH MARRIAGES [London, 1868] = *MADAME DE BEAUPRE* [No. 2123], and *A PSYCHE OF TO-DAY* [No. 2220.]

TWO LILIES [*Normandie*] = No. 548.

TWO MOTTOES (The), by SOUVESTRE, in *Southern Lit. Messenger*,

Jan., 1855; also in *The Sapphire*. Boston, Shorey. 1867. **2290**

TWO OLD CATS [Riviera] = No. 549.

TWO PUPILS OF ST. MARY OF GRENOBLE, by E.. C.. P.. (DE MEULAN) GUIZOT, in *Southern Lit. Messenger*, June, 1854. **2291**

TWO RIVALS (THE) = *MAN & MONEY*.

ULLI. [by EMMA BILLER: *Trubner*, 1889.] "Ulika de Watteville is the dauter of a ruined nobleman, and at an early age is thrōn upon the world without education, and with the most meagre equipment of common sense. Her adventures ar comical enuf, and she struggles most pluckily with her misfortunes. In twō or three years she becōmes formidably "educated." But the story need not be absolutely tabooed on that account." [*Athenaeum*.] **2292**

UNAWARES. [by F.. M.. FEARD: *Smith*, 1870.] "Written with all the sentiment and delicacy which distinguish *The Rose Garden* [No. 2237.] the story is even more charming. It dōes not turn on the inconsistencies of a little wilful heart like Renée's, but portrays the gradual grōth and development of a true wōmanly nature . . . We ar struc afresh in reading this story by the same odd inconsistency between spiritual and material atmosfere which was so remarkable in '*The Rose Garden*.' The entourage is as distinctively forein as the actors ar not. It is an english mind thinking in french, a french landscape whōe figures ar full of the health, simplicity, and underlying reserv of english character. The point and delicacy, the finish of frase and picturable quality of the book cannot be too hīly praised. It

abounds in tender thōts and happy touches." [Scribner's.]—"We hav so often had tō condemn stories of french life, that it is both a pleasure and a surprise tō find ūne which we can unreservedly praise, both from its tone and its adherence tō truth. The picture of the old doctor is in every way excellent. The character, too, of Thérèse is stil more delicately drawn. It is in her female characters that the writers' strength is shōn. The descriptions, too, ar full of poetry." [Westminster.] **2293**

UNCLE & NEPHEW, by ABOUT, *Graham's Mag.*, Jan., 1858; also in *The Independent*. Jan. 12, 1882; also *Cassell*, 1892. **2294**

UNCLE BERNARD'S SHELL, by ERCKMANN-CHATRIAN, in *English-woman's Magazine*, July, 1872. **2295**

UNCLE CÉSAR [by HENRIETTE ÉTIENNETTE FANNY (ARNAUD) REYBAUD: *Appleton*, 1879.] "is the story of a rich, aristocratic, pompous bachelor and his nefew, told in a vēin of light comedy. The action takes place in a provincial town. The nefew lōves and is belōved; untōard circumstances obstruct his marriage; the uncle finds the nefew tō be his rival and disinherits him; the nefew in turn lōses his avaricious lady, and marries a better and worthier girl whō had all the while adored him in secret. The story is pure and proper, without having, however, either the strength or beauty inherent in such a work as Theuriet's *Young Maugars*." [Boston "Lit. World."]—"The story is sōmewhat painful, but thēre is good character-drawing, and a certain persistent fidelity in treating the slo, disintegrating processes which affect human characters and action, which is anything but commonplace. The

buoyant and successful selfishness which at first makes Mr. Faubertion the delight of his fellow-townsmen is the same sentiment which shapes his subsequent cruel life, and the prudence which seems altogether admirable in Camille's youth slowly dries the sources of feelings which seemed sincere and might have been controlling." [Nation.]

2296

UNDER THE BAN ["Le Maudit" by the ABBÉ * * *, i. e., — Deléon: Smith, 1864.] is "a book of some power to which the controversies of the time impart adventitious interest. A second part, 'La Religieuse', follows the rule, in being less powerful and more tedious than the first portion . . . It is not, however, chargeable with the acrimony and the open prejudice which too frequently disfigure novels of its quality." [Athenaeum.]—"The individual sufferings of the La Clavières' (brother and sister, as supposed, and the hero and heroine of the narrative)—sufferings attributable to the machinations of the brotherhood of Loyola, and other malevolent influences which bring the young and ardent reformer of his religious contemporaries 'Under the Ban'—are delineated with a painful fidelity and verisimilitude which have rarely been surpassed. The dulness of provincial, the vivacity of Parisian society, and the charms and perils of Pyrenean solitudes, are forcibly and appropriately depicted. The events related succeed each other with rapidity, and the alternations of fortune frequently produce striking and sometimes romantic effects. The work is one of much talent and interest." [London Review] See, also, continuation of above in *THE CONFESSOR*, N.-Y., Brady, 1868.

2297

UNDER THE TRICOLOR [Paris] = No. 531.

UNDINE. by ANDRÉ THEURIET [Paris, 1872] in *Canadian Monthly*. June 1873 to Feb. 1874. 2298

UNFROCKED. by ERNEST DAUDET, N.-Y., Tousey, 1885, = *THE APOSTATE*.

UNREQUITED AFFECTION = *PERE GORIOT*.

URSULA. [by HONORÉ "DE" BALZAC: *Roberts*, 1891.] "Ursule Mirouët, in the series of 'Scenes of provincial life,' was published in 1841. 'Ursula' is a most charming creation, a pure, lovely young girl, reared by three old men, who all succumb to her tender influence. Her godfather, Dr. Minoret, is surrounded by a number of rapacious relatives, who are watching for his last breath, that they may pounce upon his wealth. Their meanness and viciousness are vividly reproduced. The scene is Nemours, the life of a provincial town being carefully studied. The postmaster of Nemours, who is the Doctor's cousin, forms, with his wife and son, a remarkable character group." [Publisher's Weekly.]—"It seems as if once in his life the great romancer had said to himself, 'I will be a poet and you—my poem!' Leaving Paris and its storms and dramas, the subject of 'Ursule' nestles among the hills of the provinces, where a silver stream and a town of ancient houses make love-eyes at each other and coquet in the piquant way known only to old French houses and swift French streams. Glimpses of Fontainebleau bring us near Paris; but the scene, the plot, the people, the drama are entirely provincial. The study of provincial manners has always been a fascinating theme, for there is so

much of individuality about the old town and château life, untainted with the glaze and polish of the capital. unspoiled in its naive nakedness, simple and good in its rural strength and ‘bonhomie.’ Here if anywhere the true heart of France is found, a pious, godly, often passionate life unsuspected by the hurrying tourist, which Balzac has caught in his vast net and made to illustrate one corner of his great comedy—the fireside corner, with all its precious and tender associations . . . In ‘Ursule Mirouët’ quite the contrary refreshes us, after a long ‘spel’ of barbaric and rococo Balzac. The loveliest Bermuda lily on its tall and tapering stem could not be lovelier than this sweet young girl or the circle of venerable old men to whom she owes her education. The one weak spot in the book is its use of the supernatural to bring about the catastrophe. Balzac, like Dumas, had a ‘penchant’ for mesmerism and Swedenborg and has nearly spoiled several powerful books by introducing it. ‘Ursule Mirouët’ imperils the reader’s interest by exciting his derision, and produces a feeling of incredulity that is unfortunate for the whole book. A new fuse of covetousness is analyzed with all the master’s terrible knowledge of this passion, and new and beautiful love-scenes grow out of the complications in the old doctor’s house, to counterbalance it. The moral of the tale is good, and one is thankful that Balzac wrote one [only one? See No. 2024.] book that, like Zola’s ‘Rêve,’ [No. 784.] can be put into the hands of a girl.” [Critic. 2299]

—, SAME, in *The Dial*, Cin’ti, 1860.

VENDETTA (THE). [by HONORÉ “DE” BALZAC (†, 1850): Bos-

ton, *Redpath*, 1864. 85 p; also (transl. by F. A. Kemble) in *The Democratic Review*. sept.-nov., 1845; also in *Canadian Monthly*, mar.-apr., 1873.] “The first of the *Scènes de la Vie Privée* is entitled *La Vendetta*. The only daughter of one of Bonaparte’s Corsican followers, whom he has raised to rank and wealth, is, nevertheless a pupil in a common painting school, where she makes acquaintance with a proscribed officer ‘de la vieille armée,’ whom she persists in marrying, in spite of the advice, entreaties, and commands of her affectionate parents, who had the deepest and best founded objections to the match—namely, an old family feud, exasperated by recent bloody injuries. She at first supports herself and her husband by her great talents as a painter—but gradually she goes out of fashion, and poverty comes. Her parents are inexorable; and then perish, of actual starvation—first her baby—for the sources of maternity are dry—and then she and her husband! The parents repent when too late—the mother dies of remorse, and the father is left alone in the world—soon, also, to die of a broken heart, the punishment of his cruelty.” [Quarterly Review. 2300

—, SAME (“The Family Feud”), in *Chamber’s Pocket Miscellany*, Vol. 15.

VILLAGE DOCTOR. (The) [by SOPHIE (DE BAZANCOURT) D’ARBOUVILLE: *Chapman*, 1853.] “is a tale of pure and pathetic feeling set in a bright and distinct framework of description. The arrival at a deserted country-house in Bretagne, of a gay party from Paris, opens the story; and the reminiscences of the village practitioner as to what happened in a certain white cottage, which the lady

of the manor thoughtlessly talks of having pulled down, furnishes the matter. The Doctor tells the old tale of a secret marriage, followed by the young husband's sudden death and the neglect of the wife by his proud relatives—simply and mournfully—without that affected gurrrility which writers are apt to introduce into such narratives when they wish to be natural.”

[Athenæum.] **2301**

—, SAME, in “Three Tales” [No. 2281.] and in *Graham’s Magazine*, Oct.-Nov., 1847.

VIOLETS OF MONTMARTRE (The) [by — () BERSIER: London. *Seeley*. 1874.] “is a collection of interesting stories, excellently translated. It is good and profitable for English girls to vary their interests in reading, and these French stories will show them incidents in the lives of girls under other environments than their own.” [Athenæum.] **2302**

VICTIMS [Bretagne] = No. 554.

WAS IT LOVE? [“Un Coeur de Femme”) by PAUL BOURGET: *Worthington Co.*, 1891.] “Bourget ranks with the greatest of modern novelists, and this marvellous effort places him on a plane which few if any of his contemporaries will ever reach. It was a natural supposition on the part of those who knew him that the development of the ‘Comédie Humaine’ would cease with Balzac, that no other hand, however cunning, would possess the genius to push the work to further if not greater successes. And yet this is what Bourget has done, and in doing so has proved himself a worthy successor of that great master of the modern art of fiction. He has taken a theme upon which Balzac wrote at length, and has developed it in a most fascinating man-

ner. It is the theory of the duality in feminine nature—a theory which forms the basic idea in Balzac’s ‘Séraphita.’ With Balzac it was the development of a philosophical theory solely. Bourget has made a practical application of that theory, and has produced one of the most interesting psychological studies as well as one of the most charming novels which we have been treated to in modern times. This is an expurgated edition, and in making what he deemed necessary excisions the translator has left out the point of the study. Either these books should be translated literally or they should be left alone: it is too great a wrong to the author to mutilate his work in this fashion. In an ordinary narrative of blood-curdling events one or two more or less to the page would make no difference, but in a great psychological study such as this, where every link in the chain of thought fits into its proper place and cannot be dispensed with, it is vandalism and affectation to introduce him to a thinking public in an expurgated form.” [Critic.] **2303**

WEDDED IN DEATH. by É. ZOLA, N.-Y. *Tousey*, 1885. = *FOR-TUNES OF THE ROUGONS*.—Compare No. 1890.

WEEK IN A FRENCH COUNTRY HOUSE (A). [by ADELAIDE (KEMBLE) SARTORIS: *Loring*, 1868.] “The style of this little novel was singularly bright and accomplished, the humor original, and the characters sharply drawn. The fact that certain persons very well known in the world of art were understood to have sat unconsciously to Mrs. Sartoris for their portraits gave a further popularity to an exceedingly clever and genial book.” [Athenæum.] See, also, No. 558 **2304**

WEIRD GIFT, = *PETER'S SOUL*.

WHITE BLACKBIRDS, ~~BY~~ MUS-
SET.

WHITE LIES, by C: READE. =
No. 1013.

WHITE MONTH (The), by F..
M.. PEARD. = No. 1014.

WILL (The), by G: OHNET. *Vizet-
elly*, N.-Y., *Brentano, Ivers*. 1888. **2305**

WINGS OF COURAGE (THE)
[by "G: SAND." i. e., Amantine Lu-
cile Aurore (Dupin) Dudevant (†,
1876): *Putnam*, 1877.] "contains 3
rather long stories. But why "adapted?" and why is not George Sand ac-
knowledged as the author? There ôt to
be an authentic translation of Ma-
damme Sand's fairy-tales, which ar so
full of fancy, earnestness, and charm.
These stories appeal to a more imag-
inativ and cultured audience of boys
and girls than that to which the real-
istic tales of american writers ar ad-
dressed. The beauty and simplicity
of the antique, wil, we fear, appear
dul when compared with the adven-
tures of hoydens and newsboys, and
Young America is not partial to the
young naturalist unless he justifies
the singularity of his pursuit by an
abundance of slaughter." [Lippincott's.

— SAME. [London, *Blackie*,
1883.]

"There ar twô stories in this volume,
the first and most important being a
tale of Bretagne, in which the grëat
novelist has mingled fact and fancy
in a very happy fashion. We feel
sure that the lad whô makes his home
amông the wild birds on the breton
cliff is a real person; but he is skil-
fully idealised, and his story made in-
to a genuin romance." [Specta. **2306**

WINNIE'S HISTORY = No. 560.

WISH OF HIS LIFE = *JEAN TE-
TEROL*.

WITHIN AN ACE = No. 561.

WITHOUT DOWRY, by E.
ABOUT in *The Emerald*, Boston.
Shorey, 1866. **2307**

WOMAN OF HONOR = *PUPIL
OF THE LEGION*.

WOMAN'S HEART (A) = No.
2118.

WOMAN'S JOURNAL (A). [by
OCTAVE FEUILLET (†, 1890): *Munro*,
1878.] "Trivial as the stôy is, it has
the merit of being entertaining. All
of the woman ar cleverly drawn, their
talk is as natural as possible, while
the men ar mere vague creations . . .
Feuillet holds a hi place amông con-
temporary french novelists, which he
has won by studying fashionable so-
ciety, and by flattering the largest
class of his readers by putting them,
with their little ways, intô his stories;
thus he makes them interested and
he wins those also whô hav grëat cu-
riosity about the ways of the grëat
world. He dôes his work cleverly,
but it is a poor pêce of business, and
one which can hav ônly brief success.
His admission intô the Academy is
very much like the choice of a fotogra-
fer for a vacant seat in the Royal
Academy." [Atlantic.]—"In such a
book, tho it touches on delicate
giound, there is in the style a refine-
ment and in the story an apprecia-
tion of the finer things in life which
speaks of an atmosphere of chivalry
and honor which is becoming less and
less common in France. The charac-
ters in the story ar few in number;
the interest turns upon the fate and
character of the woman whô tells it.—
It wil be seen that there is very little
incident in it. It is almost altôgether
a novel of sentiment; but, told with
that amazing cleverness of which
Feuillet is a master, the play of pas-

sion and feeling furnishes as much or more interest than the most exciting plot." [*Nation*.] **2308**

—, SAME ("Diary of a Woman") [*Appleton*, 1879.]

WOMAN'S REVENGE (A), or the Count of Morion. by F: SOULIÉ: [*Peterson*, 1847.] **2309**

WOMAN'S TRIALS (A). [by "GRACE RAMSAY," i e., Kathleen O'Meara (†, 1888) : *Hurst*, 1868.] "In this plain, every-day story, in which there are no hilly wrot sensation scenes, we hav a minute and vivid picture of an English girl's school life in Paris. Mr. Sala, in *Quite Alone*, givs some glimpse intò these establishments, whrē English girls ar, in more than one sense, finished, but his sketch is not for a moment tō be compared with that of Grace Ramsay. The place, the pupils, the teachers, ar singularly exact. It is a lifelike picture, with which imagination has nothing to dō, and the picture is calculated tō make English parents pause before thēy suffer thēir girls tō experience its reality. Of course all the superintendents of these schools ar not harsh, sordid, and unscrupulous; of cōurse thēy dō not all freeze and starv thēir pupils; of course Madame St. Simon is no more the exact likeness of all French schoolmistresses than was Mr. Squeers that of all English schoolmasters. But thēy both represent with a terrible distinctness a certain fāse of school life." [*Englishwoman's Domestic Magazine*.] **2310**

—, SAME ["Mabel Stanhope"], *Boston, Roberts*, 1886 [No. 488.]

WOMAN'S WHIMS (A), by JO. XAVIER BONIFACE, called SAINTINE. [N.-Y., 1850.] **2311**

WONDERFUL EYE-GLASS [Le Lorgnon] by DELPHINE (GAY)

GIRARDIN (†, 1855) : in *Englishwoman's Domestic Magazine*, aug. 1871 tō jan. 1872. **2312**

WOODLAND QUEEN (A). [by ANDRÉ THEURIET: Chicago, *Sergel*, 1891.] "The 'Queen' is a sweet sensible girl whō has been educated abōve her rustic station, but leaves all her opportunities tō devote herself tō a paralytic old man, whōm she has always deemed her father. Her country home, with its many duties, changing seasons, and the rare beauty of the woods of Southern [?] France, is artistically drawn. Her lōve-story is rudely shattered by hearing from her confessor that she and the man she proposes tō marry ar children of the same father. She goes bac tō her devotion tō the half-witted old paralytic, and in the end wins the lōve of a truly noble man." [Pub. Weekly.] **2313**

—, SAME (abridged) "The Queen of the Woods," Chicago, *Laird*, 1891.

WORKMAN'S CONFESSIONS (A). [by ÉMILE SOUVESTRE (†, 1854) : *Longman*, 1851; N.-Y., *Hunt & Eaton*, 1891.] "Souvestre excelled in delicate description of the minutiae of daily life. The workman here tells of the trials and pleasures of his life, his lōve, marriage, fatherhood and plan of making his children useful and happy. The details of home-life amōng the working classes ar very touching; and the picture he draws of himself and his wife in old age surrounded by thēir children is inspiring and helpful." [Publishers' Weekly.] **2314**

WORLD'S VERDICT (THE). [*Riviera*] = No. 564.

YELLOW ROSE (The), by "C: DE BERNARD": in *The New Mirror*, Oct., 1843. **2315**

YOUNG GIRL'S CONFESSIONS

(A). [by "G: SAND," i. e., Amandine Lucile Aurore (Dupin) Dudevant: N.-Y., *Brady*, 1865.] "The author endeavors to show that an impassioned character may be in the dark about its sentiments and wants in consequence of contradictions which may have occurred in its educational progress, and of the various influences which have by turns acted upon it. In order to prove her argument, G: Sand introduces to her readers several characters who have their peculiar notions about love. Frumence, a stoical disciple of the ancient philosophers, and Jenny, an active and devoted woman, deem love an instinct which should be suppressed and even sacrificed in certain contingencies, and which, under all circumstances, must give way to duty. The vulgar Galanthée holds love to be nothing more than a 'grossier besoin des sens'; and for the selfish Marius it is simply a means to repair the wrongs of fortune by a rich match. Lucienne, who is the principal character of this subtly conceived story, has natural, womanly feelings. She marries one MacAllan, who, like her, was deceived in his first aspirations. The devoted Jenny will marry the stoic Frumence; and the covetous Marius must content himself with the sensuous Galanthée. The plot in this tale is rather slight, but the delineation of the characters, and the psychological analysis, together with the descriptions of picturesque scenery, are executed in a masterly manner." [London Review. **2316**

YOUNG MAUGARS. [by ANDRÉ THEURIET: *Appleton*, 1879.] "Those of our readers who remember Theuriet's exquisite story, 'Gérard's Marriage' [No. 2051.] will learn with

pleasure that in his latest work, he has produced very nearly, if not quite, its equal. All the charms of beautiful description, clear analysis, delicate workmanship, his ideals, refined motives, and elevating purpose, are here found in full strength and equable proportion. The author's design is the highest and best. It is to bring out the strong contrast between the solid and the unselfish life, to trace the struggle in a human soul between the lower and the loftier nature, and to prepossess the heart in favor of that choice which secures virtue, and peace, and simplicity and the delights of home, even at some sacrifice of things which the world commonly holds dear. All this is accomplished without a suggestion of cant on the one hand, and without resort to vulgar devices on the other, so that the reader is guided along a flowery and fragrant path, even tho at times under the shade of clouds, to his happy destination . . . Mlle. Marcelle's seductive approaches and Étienne's sturdy resistance and final escape; the latter's present discovery of Thérèse in her retreat at La Joubardière and the fanning of the old flame which had already fired their pure and truthful hearts, the pleasant picture of the simple life which went on at the farm, while the bond that knitted the lovers grew stronger and stronger; the ruin which then burst upon Mr. Maugars, senior, and the unkind fate that once more threatened the upright-minded son; these and other passages which conduct the story to its conclusion we forbear to enter upon in detail . . . The extracts which we have given will convey to the reader a good idea of the soft and glowing beauty of the pastoral scenes amidst which this story is

laid, the tender delicacy of such of the dialog, and the sharp outlines of the figures which pass before the eye. We kno no european writer, unless it be Turgénieff, whō equals Mr. Theuriet in his power of setting a real landscape visibly before you and making his personages tō stand or mōve with the vividness of life. Certainly the beauties of rural France hav been seldom if ever placed upon the printed page with more exquisit effect than in this story and in Gérard's Marriage. And yet the scene never obtrudes itself in the way of the drama; the development of character, the play of motiv, the succession of circumstances and incident, and the slo but steady and natural evolution of the result occupy their full share of the attention." [Boston "Lit. World."]—"Mr. Theuriet is rather an optimist: his vue of life suggests gay ribbons and holiday jollity in the main, and tho it has its shadōs they ar not very sombre. But he is very much of a poet, and in an idyllic story like "Young Maugars" is at his best. The lōve-making is very charming and dōne with grēat delicacy. It

quite atones for the author's naïveté in painting a villain of a deliberate and frank execrability with which Zola, whō knoēs villains tō their finger-tips, would never think of enduring his worst character.—The book is excellent for its contrast between the virtues of the peasants and the vices of the bourgeoisie in a small town, and for its māny pleasant pictures of out-of-doors. These, tho they giv a sōmewhat episodical character tō the story, ar in a subdued key, and they ar admirable in technique." [Nation.]

2317

—, SAME ("Maugars, Jr.") *Viz-
etelly*, 1880.

YOUNG MAN OF THE PERIOD,
by A. THEURIET, Chicago, *Laird*,
1892.

2318

YOUNG STUDENT (The) by E..
C.. P.. (DE MEULAN) *GUIZOT*:
Appleton, 1844.

2319

ZADIG, by VOLTAIRE: in *Brother
Jonathan* 12 Nov. 1842.

2320

ZEMGANNO BROTHERS (The)
by E. DE GONCOURT: [Paris, 1879.]
Maxwell, 1886.

2321

ZYTE, by H. MALOT: *Warne*,
1888.

2322

"I like the novel because it tels the eternal story of lōve. And I like it abōve all because, while I read, I liv a life different from that of every day: the novel carries me for sōme hours beyond this petty every-day life; it makes me for the moment realize my dream. In order tō charm and tō attract me it should be sentimental, impassioned, graceful, elegant, full of illusions, and not the simple fotograf of my ordinary existence which wēighs me down on account of its vulgarity and commonplace, which folloes me everywhere,—which I kno too wel, and which I should like tō forget." [Quoted in Pall Mall Budget.]

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A

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DEALING WITH
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EDITOR OF "THE MONOGRAPH", A COLLECTION OF FIFTY-FOUR HISTORICAL AND
BIOGRAPHICAL ESSAYS, AND OF "TRAVEL", A SIMILAR SERIES
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